

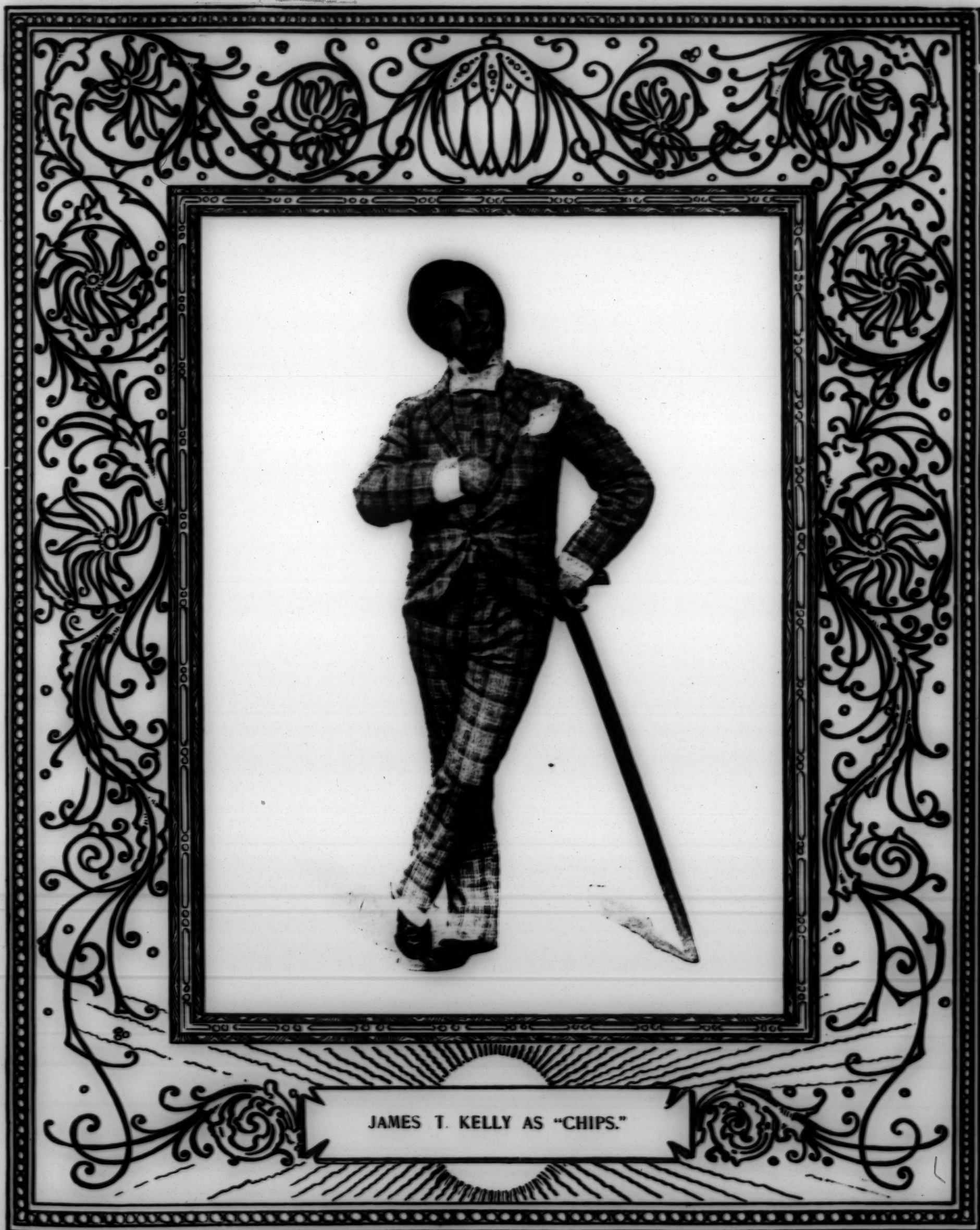
TWENTY-FOUR PAGES.

# THE NEW YORK DRAMATIC MIRROR

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## MIRROR INTERVIEWS.



From a photograph by Surry.

## Kate Claxton.

Kate Claxton is a household name throughout the length and breadth of the land. The theatre-goer who has not seen her as the blind girl in *The Two Orphans* is a curiosity.

Thinking it about time to add a female star to the series of *Mirror Interviews* I went behind the scenes of the Grand Opera House during the Wednesday matinee and captured Louise after the fourth act when she is allowed a long rest in her dressing-room. As the interview was cut short by the call boy toward the end of the fifth act, it had to be completed at the Thanksgiving matinee the day following.

Miss Claxton sketched her career as follows:

"I can hardly say that I come of a theatrical family, although my grandfather, Rev. Spencer H. Cone, had been an actor before he became pastor of the First Baptist Church, corner Elizabeth and Broome Streets, New York, in 1845. He was a noted man in his day, and died in 1865. My father, Spencer W. Cone, was a lawyer by profession, but he was principally engaged in literary pursuits, and at one part of his career he turned his pen to the drama. Charles Pope, at present in St. Louis, starred in one of his plays. My father died in 1868."

"Did your father encourage your adopting a stage career?"

"No! The relations of my father and grandfather with the stage were mere traditions when I was a child, and I knew hardly anything about the theatre. I received my principal schooling at Miss Roston's Institute in New York. At seventeen I married ill-advisedly, and soon determined to seek the independence of self-support. My natural inclinations were towards the stage. Knowing that I would have had to contend with home opposition in New York, I applied for an engagement in Chicago. It happened that somebody was needed for the part of Mary Blake in *Andy Blake*, which was being performed as an afterpiece at the Dearborn Street Theatre. I accordingly made my professional debut in that part Dec. 21, 1880. The following week Lotta began an engagement at McVicker's Theatre, and found a place for me in her company. After filling a minor engagement of three weeks at the National Theatre of Washington I returned to New York. All this happened within three months of my departure for Chicago."

"When did you secure an engagement at Daly's Fifth Avenue Theatre?"

"In the Fall of 1870. I remained with Augustin Daly for two years and a half. As such well-known actresses as Clara Morris, Agnes Ethel and Fanny Davenport were members of the company at that time, I was assigned to very small parts. I was in the original cast of *Man and Wife*. Whenever Mr. Daly sent a company on the road I was entrusted with more important roles than at the home theatre."

"And how did you get into Palmer's stock company?"

"I asked Mr. Palmer to give me a trial, and he consented. He cast me for Georgette in the production of *Fernande* at the Union Square Theatre, and being satisfied with my work engaged me for the following season. My opportunity came with the production of *Led Astray* on Dec. 5, 1873. I succeeded in pleasing the public in the part of Mathilde, and after that was cast for a succession of favorable roles."

"Tell me about the production of *The Two Orphans*."

"The memorable production of *The Two Orphans* occurred in December, 1874. I had hitherto been playing comedy parts or pathetic roles, and had always been appraised in handsome costumes. When I was cast for Louise, who, as you know, is compelled to beg, Charles Thorne said laughingly but seriously, 'Oh, she'll not wear rags?' But I determined to throw vanity to the winds, and began to hunt for a suitable beggar's attire. I knew that if I ordered anything from a costumer, he would furnish a costume that would have too much color and be altogether too picturesque. One day I came across an old apple-woman who was attended by her daughter. Their rags were genuine. It was with difficulty that I persuaded them that I really wished to buy their poverty-stricken garments, but I finally induced them to exchange their rags for a new outfit. I had the clothes boiled and worked over to fit me. Nothing better could have been devised in point of color or in the way of a characteristic costume. You can rest assured that after my success as Louise I didn't forget to hunt up the apple-woman and her daughter. They have never had cause to regret the transfer of those lucky rags."

"Did you foresee the hit you made as Louise?"

"No! I had no idea that by a series of happenings that I by no means foresaw I would become the heir to the greatest achievement of the Union Square Theatre, and to its most durable, substantial and money-making play. I knew that *The Two Orphans* was a great piece for a stock company, but I did not dream that Louise could be made a star part. After a long run in New York *The Two Orphans* was played for six weeks in Chicago."

"Did you go starring in *The Two Orphans* immediately after that?"

"No! I returned to New York to take the place of Rose Eytinge as the leading lady of the Union Square stock company, and in that capacity I played in *Fernande* and *Conscience*. Then I purchased *Conscience* and started on my first starring tour. After I had been on the road for a while, the managers and the public began to ask for *The Two Orphans*, and we accordingly played it on Saturday nights. It drew so well that I purchased the scenery and made arrangements with Mr. Palmer to play *The Two Orphans* almost exclusively. Despite the fact that

fortunes had been made out of *The Two Orphans* before I took hold of it, it brought me \$40,000 the first year. In one of my seasons the Eastern cities alone paid \$20,000 to see this melodrama, the continuous drawing power of which has never been equalled. The piece has been pirated, played in houses of high and low degree all over the country, and yet the magic charm of its pathetic scenes and stirring situations appears to be as potent as ever."

"You have tried at various times to find a substitute for *The Two Orphans*, I believe?"

"Yes, but none of the plays in my repertoire has developed the staying power of D'Ennery's artistic melodrama. For a while I starred with considerable success in *The Sea of Ice* and *From Front*. In 1878 I was married to Mr. Charles A. Stevenson, whom I met in the cast of *Conscience* at the Union Square Theatre, and who afterwards became the leading man of my company. In 1879 Mr. Stevenson and I produced *The Double Marriage* at the Fourteenth Street Theatre, New York, and it proved quite popular on our subsequent tours. In 1880 we revived *Panvrette*. In 1884 we managed the Third Avenue Theatre, New York, for a while, but soon gave it up. One of our most successful ventures was the production of Frank Harvey's melodrama, *The World Against Her*, on Dec. 31, 1887. We made a great deal of money with it for several seasons. Then there's *Booth's Baby* and *Blackberry Farm* and various other plays which we produced from time to time in order to give *The Two Orphans* an occasional rest."

"How about the new play you are to produce in Boston?"

"It's called *Lady Reckless*, and we intend to produce it on Friday night (Dec. 7) at the Bowdoin Square Theatre. Arthur Forrest translated and adapted it from a play that has proved very successful in Germany and France. I play the role of Lady Dorothy, and Madame Janauschek appears as Lady Dorchester. The rehearsals are being directed by Mr. Forrest, and Madame Janauschek is giving us the benefit of her valuable experience. By the way, I wish to say how gratified and proud I am to be associated with Madame Janauschek. In addition to being a great actress she is a charming companion, and possesses a fund of information relating to the stage and other matters that is simply wonderful."

"Didn't you try to induce Madame Janauschek to play Madame Frochard last season?"

"Yes! I thought she would give a great characterization of Frochard, but she objected to the vulgarity of the part. I am now convinced that she made a wise decision in selecting the role of the Countess. Her acting as the Countess is magnificent. In the one scene that affords her any real opportunity she contrives to make the character stand out in bold relief."

"Would you have gone on the stage at the time you made the choice of a profession, if you knew as much about it as you do now?"

"Yes, indeed! I know of no other vocation except literature in which a woman stands on a footing of absolute equality with a man. If an actress is capable of doing as good work as an actor she receives the same remuneration that he does. As for the temptations that are supposed to surround a young girl who goes upon the stage, they don't exist to any greater extent than the evil influences that are brought to bear on a girl in any other calling that takes her out of her home and family surroundings. Nine times out of ten when a girl is lured into evil ways it is because she has given a man some sort of encouragement. There is a natural chivalry among actors and actresses in general that prompts them to respect a girl who discourages improper attentions and behaves herself in a ladylike manner. An American gentleman would no more insult such a girl than he would allow another man to insult his own sister. I know very little about the European stage. The surroundings there may be very pernicious for young girls, but they have nothing to dread on our stage except their own evil tendencies."

"Is your permanent home in Chicago at present?"

"Yes! Except when playing engagements elsewhere, I have been living there very quietly for the past two years. Mr. Stevenson is doing very well in business in Chicago, and declares that he has left the stage permanently. We have generally spent our Summers at a cottage we own at Larchmont, N. Y. My husband is very fond of sailing, and is quite a sailor."

"Louise," shouted the call boy, and thus ended the Thanksgiving portion of the interview. A. E. B.

## THE STAGE AS A PULPIT TOPIC.

Clergymen here and there seem to take the stage or some phase of the theatre as a text with growing frequency. Many extracts of sermons have come to THE MIRROR recently.

The Rev. Dr. Joyce, Episcopalian, of New Brunswick, N. J., in a sermon the other day upheld amusements of an enlightening, educational and beneficial nature, and declared that there is nothing wrong in social dancing, under the rules of propriety; in card playing, apart from gambling; or in billiards, which he characterized as a game of skill, giving exercise to the mind. Of the theatre he said, among other things:

"Since the golden age in English literature the drama has been effective in elevating the minds of the people, when properly presented on the stage. Plays which are pure and clean will do the mind of anyone who is not light and careless much good. Who can but be benefited by seeing *Ada Rahn*, for instance, in the portrayal of some Shakespearean role? Then as to the average morality of the stage. The temptations are greater, but we do not know that the profession is any baser in its method of living than any other calling. The time passed when the minister of the Gospel can stand in his pulpit and sneer at the stage. His congregation is likely to be divided against him. There is no warrant for any man standing in the pulpit, without knowledge or facts, and denouncing absolutely the people of the stage."

It is not that a clergyman like the Rev. Mr. Joyce is not as good a Christian as another who may bigotedly abuse the stage—he is, in fact, a better one—but that he is alive to his times and to the truth that the theatre, like the church, has its uses in civilization.

The Rev. Morgan A. Peters, of the Zion Reformed Church, York, Pa., recently preached "A Common Sense View of the Theatre." This clergyman said he had seen scores of sermons against the theatres upon any one of which he would agree to convict the preacher of slander. Such sermons, he said, were direct violations of the commandment "Thou shalt not bear false witness against thy neighbor." He added:

"The pulpit's vituperation of the theatrical profession is so false and unchristian as only a clergyman who never saw a play would ever dream of making. The stage seldom or never strikes back. The numerous scandals of American clergymen now serving terms in the various penitentiaries of the land afford legitimate material for the stage. The materials remain unused because the dramatist, the manager, and the actor have too high a respect for the religion of Christ to weaken it by emphasizing the sin of any of His servants."

Recalling the fact that the drama originated in the church itself, the Rev. Mr. Peters says: "God has implanted a dramatic element in

most of our natures, and recognized and cultured it in the Bible. It is not something built up outside of us by Thespis and Sophocles and Euripides and Terence and Plautus and Seneca and Goldsmith and Sheridan and Shakespeare. Man is not responsible for the dramatic element in his soul, but for the perversion of it. I care very little where you open your Bible, the eye will fall upon a drama. *Genesis* is a glorious drama. *The Book of Job* is a magnificent drama. *Solomon's Song* is an all-suggestive drama. Have you never read the soul revolutionizing drama of *The Prodigal Son*?"

This preacher explained the vacant pews in churches by saying that clergymen lack the dramatic ability to present truth in the convincing form in which the actor presents fiction. The greatest preachers have always been men of large dramatic instinct to which was wedded the magnetic ability that makes the actor popular. "Amusements are proper for Christians because they are right," he said, "and they are right because the law divine written in our hearts makes them so."

This clergyman has the concurrence in this holding of no less a churchman than Archbishop Ireland, who during a recent conversation said that he had written a letter which had not yet reached this country, but was published in France, to the effect that the theatre could effect much good in correcting morals and in affording innocent amusement and diversion, "which are quite necessary to a happy existence."

The Jewish church has many rabbis who are abreast of the best thought as to the theatre. Rabbi Caro, of the Temple B'nai Jeshurun, Milwaukee, Wis., the other day discoursed on "The Theatre as a Moral Agency of Modern Life." He defended the stage from the charge so frequently made by the orthodox church that it teaches immorality. The pulpit, he said, could not be without the stage, because "it teaches us our peculiarities and weaknesses." In attacking the drama the clergy forget that in ancient Greece the priests had been actors and had taught religion by means of the drama. It is true that all actors are not moral, he said, but on the other hand, some preachers also are immoral. There are bad men in all professions. The fact that immoral shows exist is the fault of the public. The actors play whatever the public demands. If immoral performances were not attended, they would not exist.

Rabbi Caro believes that only plays that teach purity and the finer instincts of man should be staged, and adds: "If the American public will patronize only plays having those qualities, there will be no need of judging the theatre as an immoral place of amusement." The church, he said, should educate the people to demand more classic plays.

Perhaps the most striking pulpit declaration noted comes from Dr. Joseph Krauskopf, rabbi of Keneseth Israel Temple, Philadelphia. On Nov. 29 he preached a sermon on "The Stage as a Pulpit," from which the following is taken:

"I am not a frequent visitor at the theatre. The cause which keeps me away from it, however, is not that which generally keeps preachers from its doors. One of the reasons is that such busy fields as mine have been, have afforded me but few leisure evenings for the enjoyment of dramatic performances. The other reason is that almost every time that I have witnessed a powerful play upon the stage I have been discouraged from going again by a considerable feeling of humiliation, caused for the most part not by a recognition of the sins of the stage, but by a consciousness of the weakness of the sermon when compared with the power of the drama, and of the blindness of pulpits in antagonizing one of the most helpful allies of the pulpit."

"There are times when, as a moralizer, the preacher seems to me but a blunderer alongside the actor, and the sermon but a faint echo of the powerful reality of the drama, when, instead of looking upon the actor's as another and inferior profession, I feel like taking him by the hand and calling him 'Brother preacher, brother toiler in the vineyard of the Lord.'"

"Compared with crimes of the church, those of the stage are the lesser. Who has the better right to say, 'I am better than thou,' the church or the stage? Neither of them has such a right. The one is as good as the other and has been as bad as the other. Both have come divinely commissioned and both have forged the devil's name for God's name in their commissions. Both have a right to stay, as they have stayed, despite the sins of stage actors, despite the bigotries of pulpit actors. These pulpit attacks on the stage evince little knowledge of the origin and purpose of the theatre. Many a preacher would be shocked to know that the drama is the child of religion."

"I have strong suspicions that envy is still the cause of much of the church's persecution of the stage. The stage is more popular than the pulpit, and deservedly so. Compare the average Puritan church with the average legitimate theatre and you will find contrast enough. The one repels, the other attracts; the one chills, the other cheers; the one bores, the other entertains; the one scolds, the other pleases; the one surrounds itself with a cometary atmosphere, the other delights the eye and ear with beautiful scenes and strains."

"The best sermon is dull alongside a good play. I have heard great preachers preach great sermons from their pulpits, but never one that has been as eloquent, as impressive, as instructive, as those I have heard great actors preach from the stage."

"The pulpit has helped to make craving for bad plays possible. You must admit that had not the people wanted such plays, had they not made it profitable for managers and actors, such plays should never have been mounted, and that had the church, the divinely appointed and legally constituted moralizer of the people, properly attended to its duties towards the people of whose morals it takes charge from their very infancy, such vicious cravings after sensational and immoral plays would possibly never have arisen."

"As the mission and work of pulpit and stage are the same their reward should also be the same; as both are of kindred professions, both should treat each other as friend and kin."

## JAMES T. KELLY.

An excellent character picture of that amusing comedian, James T. Kelly, is presented on the first page this week. Mr. Kelly is the star in Freeman's farce-comedy, *A Railroad Ticket*. He is a comedian of unusual ability and is popular everywhere.

Mr. Kelly was born in Baltimore, Md., in 1855, and made his first appearance on the stage in Philadelphia, at Miller's Winter Garden, with Edward Neary, in 1875. After a successful debut, Mr. Kelly formed a partnership with Tom O'Brien, under the name of Kelly and O'Brien, and in this connection enjoyed four years of success. At the earnest solicitation of the Kreling Brothers Mr. Kelly dissolved this partnership to go into comic opera, and undertook this new line of work at the Tivoli in San Francisco. He was the first to play *Koko* in *The Mikado* in that city, and his clever personation made him a prime favorite there.

Tiring of comic opera Mr. Kelly started as the Widow O'Brien in *Fun on the Bristol* in San Francisco, and he played this character all over the Pacific coast. Koster and Bial made Mr. Kelly a flattering offer to come to New York to manage their stage and produce burlesques. He accepted, and for fifty-four weeks remained with them. W. W. Freeman then engaged him to play *Chips* in *A Railroad Ticket*, and in this part he has scored the biggest hit of his career. Negotiations are now in progress for a starring tour of England in May, June and July next, when he will appear in several plays under Mr. Freeman's management.

**SUPERFLUOUS HAIR, Moles, etc.,** permanently destroyed by electricity. Helen Parkin son, 56 West Twenty-second Street.

## GOSSIP OF THE TOWN.

Chauncey Olcott will play an engagement at the People's, beginning Dec. 21.

Alice Vincent will join the Calhoun Opera company.

Jennie Elberts has been engaged for *A Green Goods Man*.

Charles Willard and wife have left the Milton Nobles company.

John Glendinning and Alice Truedell have joined *The Power of the Press*.

Delancey Barclay is with *The Brooklyn Handicap* company.

Frederick Warde is rehearsing *Runnymede*, his new play, in New Orleans.

Barton Hill has been engaged to support Olga Nethersole, taking J. H. Barnes' place.

Leon J. Vincent will stage *Maine and Georgia*.

Otis Skinner is highly praised by the *Dallas, Tex., Morning News* in his *Grace de Grammont*.

W. V. Lyons telegraphed from Waco, Tex., on Tuesday that the Seabrooke Opera company turned people away at the Garland on that evening, the receipts being \$850 despite sharp competition.

For a Million, a musical comedy, under the management of Beau Brummel and M. C. Malone, was announced to open in Quincy, Ill., last night.

Anna Caldwell, of the Ward and Vokes company, in making her entrance upon the stage in Detroit the other night, slipped and fell, sustaining a fracture of the leg. She was removed to the St. Clair Hotel, where a surgeon attended her, and where she will remain until recovered.

Georgie Sargent has terminated her engagement with *A Clean Sweep* on account of ill health, and has returned to her home in St. Louis, where she will remain during the winter.

The South Before the War will make a tour of the English provinces beginning April 15.

Annie Oakley, who will make a tour of the English provinces, beginning at Christmas, with the play *Miss Rora*, has just returned from a trip to Europe. On her return there she will take over her trained horse Gyp and several blood-hounds.

The company engaged in New York for King Henry IV, for John Jack's benefit at the Academy of Music, Philadelphia on Dec. 5, includes Leslie Gossin, Albert Roberts, Frank Kemble, Rachel Sterling, and Lillie Eldridge.

Mrs. W. H. Le Moine will give a series of five readings at the Lyceum Theatre, beginning in January.

Robert Drouet's play, *Doris*, in which Elsie Ellers stars, is said to be as successful this season as it was last, and Mr. Drouet is praised generally for his work as Kenneth Ashleigh in it.

Manager Crossley, of the Ward and Vokes company, is in the city to engage people and to order new scenery for *A Run on the Bank*. Mr. Crossley reports excellent business, and says his attraction is good for a three months' run in this city. His company will open at the Bijou, Brooklyn, on Dec. 10.

John Painter and Athelin Legere, members of a variety company playing at Kenton, O., were married on the stage at Bloom's Arcade in that place on Nov. 26, by F. H. Rummell, justice of the peace.

Charles Dickson has recovered from his recent attack of throat trouble. Richard Stahl has composed a new march entitled "A Jolly Good Fellow," and dedicated it to Mr. Dickson.

Annie Clay, of *The Passing Show*, says she will star next season if she can get a suitable play.

Emmie V. Dickson and Albert Amberg close with the Sadie Martinot company on Saturday in Cleveland, O.

Florence McKinley and Lillian Marconie have joined *The Dazzler* company.

E. M. Gotthold writes that he resigned his position as business manager of *The Brooklyn Handicap* of his own accord and gave Manager Mittenhall the customary two weeks' notice, which was accepted. He states that among other reasons he resigned because the performance was so poor that he was ashamed to be connected with the company any longer.

The theatre at Belton, Tex., was burned on the night of Nov. 15, about three hours after the Rev. Thomas Dixon, Jr., had delivered a lecture in the house. Another theatre will be built as soon as \$20,000 can be pledged. About \$14,000 has already been subscribed for the project.

Lansing and Oliver, managers of the Lansing Theatre, Lincoln, Neb., sued Pauline Hall recently for a breach of contract in failing to appear at their house last season as arranged, it is claimed, by contract. Their claim was for \$200.

It is said that Florence Guion, who for some time posed in living pictures at the Imperial Music Hall, has fallen heir to \$75,000 by the death of her grandfather in San Francisco.

A United States marshal has seized \$1,500 lithographs of Lulu Glaser in process of manufacture in the establishment of P. F. Pettibone and Company of Chicago, on a replevin writ obtained by William H. Morrison, photographer, who claims a copyright on the actress' pictures.

Louise Starr sued Alexander Salvini in St. Paul, Minn., to recover \$10,000 on the claim that the defendant threw a tumbler in her face, cutting a deep gash, knocking her down, and rendering her unconscious. Mr. Salvini, answering the complaint, said the glass struck a table, was broken, and that a fragment struck and cut the plaintiff, who was frightened by the flow of blood and fainted. The judge dismissed the complaint. The accident happened during a play.

Ida Marie Rogers, a member of Oscar Sisson's *The Colonel* company, is ill of scarlet fever in Mohawk, N. Y.

George E. Gouge says that Gustave Frohman's *Lady Windermere's Fan* company has been doing a good business all along the line.

John E. Ray, of Greenwich, Conn., and Frances Louise Clara Hanlon, eldest daughter of Edward Hanlon, of the Hanlon Brothers, were married on Nov. 29 at the residence of Dr. Charles D. Brown, 264 West Twenty-third Street, in this city, by the Rev. Dr. Houghton, rector of "The Little Church Around the Corner." The wedding party was a large one, and the bride received many handsome gifts from her friends throughout the country. Among them were kindly tokens from the *Fantasma* company. The groom is a prominent merchant of Greenwich.

Manager Thomas Hargreaves, of the Grand Opera House, Chester, Pa., will manage Agnes Herndon in her new play, *Married, not Mated*, on a tour through the Eastern and Middle States. The season will open on Christmas Day at Manager Hargreaves' theatre in Chester. Phil H. Irving, for many seasons in advance of Miss Herndon, has been engaged to book the route and go in advance of the attraction. Miss Herndon expected to go out earlier, but was forced to await the completion of her new play. The company has been engaged, and rehearsals will begin this week.



## THE FOREIGN STAGE.

## HADDON CHANDERS' NEW PLAY.

LONDON, Nov. 15.  
Thursday week a new play in four acts by C. Haddon Chambers, entitled *John a Drama*, was produced at the Haymarket Theatre. The piece met with considerable success and is considered a long time. Both the story and the treatment smack of out-and-out melodrama, but the work is well done and the interest sustained throughout.

## AN EXCITING STORY.

Harold Wynn, a dreamy poet, and Sir Hubert Garlinge, an impetuous young man of violent passions, are close friends, and their friendship is not unbroken until a woman comes between them. Kate Cloud, the heroine, has a rather nasty past. She is a reputed social sinner, and confesses to Harold's father, the Vicar, that she was once "on the streets." Of course, both the young men are in love with her. Sir Hubert wants to make her his mistress; Harold his wife. Kate prefers the latter suit and Sir Hubert declares war. The old Vicar, after a moral struggle, gives reluctant consent to the union. He discovers that his son Harold is an opium eater, and he locks up a bottle of the dangerous drug in a cabinet. Kate refuses to accept the sacrifice made by the old man and determines to go away. Returning to bid Harold farewell, she is seen by Sir Hubert who, imagining that all things are going smoothly between the lovers, resolves on taking the desperate step of drugging his friend, separating him from Kate and carrying off the latter on his yacht. This plan he carries out successfully. He takes the bottle of opium, pours some of it into Harold's brandy, and after a violent struggle with the half-dazed poet, lays him insensible on a sofa. Kate returns and is told by Sir Hubert that Harold, unable to bear the thought of her past, has flown again to opium for oblivion and wishes never to see her again. The sight of the insensible man on the sofa convinces her of this and she goes on board the yacht with Sir Hubert. Bad weather prevents the yacht from leaving port and Harold, now recovered from the drug, comes on board and rescues Kate. The villain leaves the yacht in a small boat and the lovers are united.

## SOME PRITTY EFFECTS.

The play is well staged and some of the scenes are striking. In the first act, the stage represents the deck of the yacht with a practicable mainsail and "shanty" singing sailors. Beyond the bulwark is seen the ocean with the blue haze and soft shining stars in the distance. The second and third acts showed an interior of a country vicarage with large windows opening on an orchard with fruit-laden trees and a lovely landscape. Bertholm Tree was excellent as the romantic lover Harold. The part furnished opportunities for good acting and Mr. Tree took full advantage of them. The nature of the dreamy poet was finely indicated, and later, in the scene with his father, he was equally humorous. With Kate he was refined and affectionate, and in the drug scene intensely realistic. Mrs. Patrick Campbell appeared as Kate and gave an artistic performance. Charles Cartwright was a good Sir Hubert.

## AN APPEAL FOR TRUTH.

At the opening lecture of the present session of the Philosophical Institution of Edinburgh Hall Carni, the well-known English novelist, made a remarkable plea for more truth in the novel and on the stage. "The stage," he said, he even wrote to Tennessee, "must be in a very low state, indeed, if, as some dramatic critics are telling us, none of the great moral and social questions of the time can be touched upon in a modern play. That," he continued, "was only twelve years ago, and what have those twelve years witnessed? They have witnessed the rise of fiction, who, once for all, has brought back the living moral questions to the stage. I complain that love in the novel and drama is painted too much from one point of view, the idyllic, the sweet, sugar and candy, rosy points of view. But love has its tragedies, its great clashing of passion, its wecks and ruins, which surely should have their place in art."

"He will be the Shakespeare of the future who will show us the undying heroism of humanity in the common things of every day, in the struggles of workmen on strike, of poor men with drunken husbands, of enslaved men with bearded wives, of children left to take care of themselves and one another in the wilderness of the world."

"The value of a novel or drama depends on the value of its motive. The unspoken craving of the human heart not for the clap-trap of marriage bells, but for compensation. It would suffer itself to see the hero die, if only he died in a good cause, if only his death was the crown of his life, if only it could feel that, though everything passed away from him, youth, fortune, love, one thing remained—recompense. The place of the great novelist, the great dramatist, is that of a temporal Providence, to answer the craving of the human soul for compensation, to show us that success might be the worst feature, and failure the best success."

## THE DRAMA IN PARIS.

PARIS, Nov. 22.

This has been an off week for the serious playgoer. Out of the two new pieces that have seen the light, one is a military melodrama and the other a typical French farce. Both are amusing in their way.

## JULIUS MARY'S MILITARY PIECE.

The melodrama is called by the taking name of *Sabre au Clair* (Draw Swords). The principal and evident object of the author, M. Jules Mary, laid in view when he wrote it was to draw a lesson from the past, and to show the life both soul-stirring and north-provoking to the popular mind. In this he succeeded amply. A French audience still dearly loves the red trousers and blue coats of the "bouffon," and of M. J. Mary's characters more than half are soldiers.

The hero, to begin with, is Captain, afterwards Colonel, de Vandières, the true type of the soulful soldier as viewed on the French stage. He has married the widow of a shaft-machiner whom a creditor has killed. The murderer was not discovered, an innocent man is doing his twenty years in his stead, and, moreover, the Captain's wife is filled with remorse, as she thinks she killed her first husband when she shot at him as he was making away with his creditors' money, whereas she only slightly wounded him and one Le-mayen finished him off.

Some years after the event the Captain commands a regiment in which the son of the murderer, the son of the murdered man, and the son of the unjustly condemned one, are brother officers. Such coincidences may happen. They all three quarrel over the crime, which has not been forgotten. One believes the really guilty person is Mme. de Vandières, and the innocent man's son is sure it is the Colonel. Then comes the chief scene of the play. The young man determines to kill the Colonel, and points his gun at him. The latter sees the movement, he refuses to stop him, and waits for him to fire. The youth, overcome by so much courage, throws down his weapon, and is put under arrest for two days for having his rifle loaded. The story is told as an historical fact of Marshal Pellissier. In any case it pleases the audience immensely. The central scene being disposed of, the sooner the piece ends the better. This is brought about, of course, by the guilty man's confessing and committing suicide. The striking part in the play is the total absence of the tender theme.

## A NEW PALAIS-ROYAL FARCE.

The new farce, just produced at the Palais-Royal, is simple enough in construction. A headless wife is convinced her husband is flying to fields and pastures new, so in a "coup de tête," as the piece is called, she pays him back in what she fancies to be his own coin, with the ready complicity of her husband's clerk. Alas! however, the lady's vengeance has been quite premature, the husband is guiltless, and now he might claim the right of the *bon fabouin* for his own benefit. But being of a generous mind he contents himself with unearthing an illegitimate daughter he had left somewhere in the country, and the wife looks upon this pre-emptive fault as a sufficient justification of her too hurried revenge. The said daughter is married to the clerk, and all's well that ends well if not, perhaps, very morally.

Two interesting revivals have been made this week by theatrical managers. The one Emile Augier's well known piece *L'Accusé*, produced at the Etoile with Mme. Jane Hading in the title role. Her Donna Corinda was extremely effective though perhaps a grile melodramatic.

## AN OLD ENGLISH PLAY REVIVED.

The second revival was that of one of the plays by the old English dramatist immediately anterior to Shakespeare—John Ford. The title of the play, *Brother and Sister*, is in itself so outspoken that it was not translated and was replaced by the name of the heroine Annabella.

The story, as will be remembered, is that of an incestuous love between Annabella and her brother Giovanni. She is married to a nobleman, who discovers her attachment but, though he tortures her, fails to get at the name of her lover. A friend learns it for him. He determines then to be revenged. But Giovanni anticipates him, stabs Annabella, brings her heart on the point of his dagger to the husband whom he kills, dying by the hand of another just afterwards. However ghastly in detail this tragedy of Ford's may be, it is undoubtedly fine in parts. It was acted splendidly by the "Euvre" Dramatic Society, which has done much good work of late, under the management of M. Lugné-Poe, in renovating the French stage.

## DID SARDON COMMIT PLAGIARISM?

Victorien Sardou has once more been accused of plagiarism. This time his opponent is an actress, formerly of the Théâtre Français, named Mlle. Roussil. This lady asserts that, some time ago, she sent to M. Sardou a play called *Judith*, asking him to read and revise it for her, and from this play of hers Mlle. Roussil claims that the dramatist has taken two of the best scenes in *Gismonda*. In a letter to the dramatist Mlle. Roussil says: "You have committed a bad action. Whether you take from the right or the left the little pieces which compose your patchwork, does not concern me. But to appropriate the two principal scenes of my play *Judith*, which I had confided to you, is an act which I cannot qualify." The lady has appealed to the Society of Dramatic Authors, and hopes to force Sardou to acknowledge her claim.

## A NEW ONE-ACT PLAY.

A one-act comedy, with a monosyllabic title, is another novelty. Qui?—for such is the enigmatical name of the piece—is a mere trifle and the thread of the plot is so slender that it might have snapped in the middle had not the author, M. Paul Billand succeeded in working wonders with but scant material. The enigmatical Qui? is a married woman who has inflamed a young man's heart. This young man turns scrupulous at the last moment and backs out of his incipient liaison just at the moment when the lady's own scruples are fast giving way. As a natural consequence, she is irate with this faint-hearted seducer and when he, on matrimonial thoughts, intends to marry her, she opposes him on all sides. Someone, it appears, the "who?" of the title—has told official persons that the would-be son-in-law is a "delightful young man, so modern, so reserved, timid and retiring like a girl," with the result that his ambitious schemings are quashed. He discovers that his hidden enemy is his widowed lady's other hand, the lady's husband, who is her former fiancé's best friend, finds out merely that the unknown schemer is a jealous and disappointed woman. Not having an idea of the facts of the case, he warmly urges his friend just to throw his scruples to the winds, take up his love affair where he had left it off and bring it this time to a definite conclusion. The play concludes by the heroine giving up her two suppositions, her first of a latter marrying and becoming son-in-law. The piece is most cleverly rendered by the actors of the Français.

## AN INTERESTING LEGAL ACTION.

M. Gandillot, the author of many a money-making farcical comedy—Ferdinand le Nocturne being the best known—has brought an action against the lessees of the Théâtre du Palais-Royal which will decide an interesting point of law connected with theatrical matters. A new comedy of his, *La Cage aux Lions*, was rejected recently by the Palais-Royal managers, and M. Gandillot discovered that these two gentlemen were not the only persons who had read his comedy. They passed it to the producer, M. de la Roche, who put his veto on the piece. M. Gandillot claims that managers to whom a play is submitted for approval have no right to show it to other persons, and far less to rely on the latter's judgment as to its merits. The lessees of the Palais-Royal, on the other hand, contend that their stage manager acts as reader of manuscripts submitted to them, and they were quite justified in passing on M. Gandillot's MS. to him and in leaving him to decide whether the piece was to be accepted or not. What has roused M. Gandillot's ire is the discovery he made of a note in the stage manager's handwriting which had somehow got mislaid in the manuscript and in which the rejected piece was spoken of in terms such as cannot be quoted. M. Gandillot's words—"he repeated in public."

## THE THEATRE ITALIEN TO BE REVIVED.

The old Théâtre Italien is to be revived in a modified form next year. Signor Somzogo, of the Milan Teatro Internazionale, intends taking the Porte St. Martin theatre for a month from May 15 to June 15 next and will produce there a number of Italian plays, among which everybody except Parisians is familiar. Among the number are Signor Mascagni's *Raddio*, L'Amico Fritz and Silvano and Signor Leoncavallo's *Fedra* and *Medici*.

L. JORROLD.

## THEATRICALS IN BERLIN.

BERLIN, Nov. 20.

A new five-act drama by Max Nordau, entitled *Die Kugel*, was produced recently at the Lessing Theatre, and was well received. The piece, however, has no great merit.

## MAX NORDAU'S NEW DRAMA.

"Die Kugel" here means the handicap of humble origin which drags the hero back and prevents his rising in the social scale. Fritz Sackart, a young and clever lawyer, is ambitious, professionally and socially. He is ashamed of his humble birth, and of his mother whom he keeps in separate lodgings and only visits in secret, telling her to her face that she stands in his way to a *cinquantenaire*. Then, after betraying an innocent young girl, Sackart repudiates her and proposes marriage to a rich aristocratic lady whose divorce case he has conducted. She consents and at once places in Sackart's hands her fortune to manage for her. Sackart uses the money for his own ends, to further his election. The fraud is discovered and Sackart is disgraced. Such a scene, the only remedy and just as he is about to kill himself the despised old mother appears, still full of love for her erring son. Finally Sackart is saved; he turns over a new leaf, marries the girl he betrayed and emigrates to begin life anew.

The characters are well drawn, but none, excepting the old mother, are at all sympathetic.

## HERR KAINZ AS HAMLET.

At the Deutsches Theatre last week, Herr Kainz appeared as Hamlet. He has already been seen in the part in New York, but it was the first time he had essayed it before a Berlin audience. The performance received much praise from all the critics, most of whom consider Kainz's conception of the character quite original.

## FULDAS AS A TRANSLATOR.

Ludwig Fulda's translations of the French classics are meeting with great success here. His version of Beaumarchais' *Noies de Figaro* was produced at the New Theatre last Saturday and was a tremendous success, the translation being loudly praised. Fraulein Wagner played Suzanne delightfully, and Herr Bonn was a humorous Figaro.

## THE NEW BOY IN BERLIN.

Der Kleine Herr The Little Gentleman, a German version of the English farce, *The New Boy*, was produced at the Adolph Ernst Theatre last Sunday. The performance caused loud laughter, but every one declares the piece to be inferior to Charles's Aunt. Herr Tiescher was very droll in the title part.

## NOTES FROM ITALY.

ROME, Nov. 15.

Il Camillo Anton Traversa has not yet brought forth a *chiot d'œuvre*, he is indefatigable in writing plays. His plays generally contain a sermon. The sermon is not always welcome to the public, and this may account for the coldness with which some of his plays are received. His last play, *Our Children*, is a lecture on the subject of abandoned children and on workmen without work.

In the first act the question of abandoned children is discussed, and the sensation of this act rests in a scene in which some poor women bring to the doctor a child with its head broken.

In another act we have the house of a poor workman out of work surrounded by his starving family. He is decided to end everything, and to kill himself and his family. He lights the fatal charcoal, but his wife frustrates his design by opening the window, and thus saves her own and her children's lives. The unfortunate husband, however, rushes out to find himself in the street, where the first victim he that passes, he dies in the hospital, and his widow must try and provide for her children and herself as best she can.

Frankly, is this a fit theme for an evening's amusement, and what good can it do to show such sad pictures of life if you cannot at the same time show some means to remedy them?

## BUCCINI'S NEW OPERA.

Puccini is writing a new opera on a libretto by Giacosa and Illica, taken from Mürger's *Vie de Bohème*. The

libretto is something quite new and has never been attempted before. The artists who will take part in it will have to be as good actors as singers, it being a continuous conversation, as in a play. The music, consequently, will be easy of execution. It is, in fact, a play with music. Puccini divides his time between composing music and shooting. He is up every morning and is off to the fields with his favorite gun, "Mannon," a present from one of his admirers. He is also a passionate sportsman. He is also writing another opera on Verga's drama, *Lupa*, which Duse is shortly to present in Turin. Bohemia, however, will be given first in operatic form, and the costumes are already being designed for it.

The number of libretti he receives daily surpasses all description. He has pyramids of them in his study.

## ROSSINI AND HIS OVERTURES.

There is scarcely a paper in Italy that has not reproduced Rossini's account of how he wrote his overtures. "Wait till the evening before the first production of your opera," he says, "nothing stimulates you to work so much as necessity. I wrote my overture to *Othello* in a little room in which the manager locked me up, swearing he would not release me until I had written the very last note."

"The overture to *Gazza Ladra* was written in a hole under the roof of La Scala, where I was kept prisoner under the watch of four scene shifters who had orders to throw my work, page by page, to the copyists below."

"For *The Barberie* I took an overture I had written for another opera—and the public was delighted!"

"The overture to *Count Ory* was written while fishing, with my feet in the water, and my friend, Aguado, talking of Spanish finances all the while. The overture to *William Tell* was written in similar circumstances. As for *Moses*, I did not write any overture at all."

Italians are quite astounded when they see English and American tourists visiting music halls. They probably think that there are no music halls in England or America.

## AUSTRALIAN NOTES.

MELBOURNE, Nov. 1.

The Brough and Boucicault company terminated a very successful season at the Princess Theatre on the 15th ult. with *The Amazons*. The departure of Mr. Brough and his combination leaves a blank that it will be difficult if not impossible under existing conditions to fill satisfactorily. I understand that arrangements are on foot for the reconstruction of the company. Mr. Boucicault, who has left for England and America, has been commissioned to secure a leading lady in lieu of Mrs. Brough (who, with Mr. Brough, leaves for England shortly) and other artists will probably be engaged for minor parts.

## MOROCCO BOUND IS SUCCESSFUL.

MOROCCO BOUND, now in its last week, has been drawing good houses since the 15th ult. The reappearance of an old favorite, W. Elton, and a new company in a new piece, naturally roused the curiosity of the public. The piece was magnificently staged, several scenes, and especially the Moorish palace by George Gordon, evoking the highest applause.

At the Theatre Royal Charlie Taylor and Ella Carrington with a fair company, have staged *The Bush King*, *The Lancashire Lass*, *The Shaughraun*, and are now playing *Rip Van Winkle* to fair business.

At the Oxford Theatre, the Cogill Brothers' season, with a good variety company, has been remarkably good, which is due to the brightness and vivacity of their bill. The *Perman Trio*, Isabel Webster, Florrie Ford, Tom Queen, and Pope and Sayles, also Gus Bruno, are the principals.

Phil Stuart has opened the Bijou Theatre with a burlesque and variety company with a refined programme, concluding with Offenbach's opera, *Choufleur*, which, with Marie Elster in the lead, has "caught on." The other members of a good company are Horace Bent, Billy Jones, Edwin Kelly, and Cora Bailey, Lily Norman, Florrie St. George and Elsie Williams.

Maggie Moore opens here at the Theatre Royal on Nov. 5 in *Little Jack Sheppard*.

## FRANK THORNTON MAKES \$20,000.

Frank Thornton is stated to have made £4,000 during the recent Australian tour of himself and Charles Arnold. Charles's Aunt is mainly responsible for this very satisfactory result. Frank has left for England, but G. A. Leager has been brought from England to play *Lord Fancourt Babberly*. The company play Charles's Aunt for a week at the Princess' from then 20th, then Adelaide, India and home.

Willie Circus left for South Africa on the 15th ult. Fills claims to have lost £9,000 in Australia.

In New Zealand the Walter Bentley company, Kennedy Dramatic company, St. John's Burlesque company, the Bland-Holt and Brough and Boucicault companies are booked to arrive and Morocco Bound will follow.

J. C. Williamson is due from America in a few days. He brings out some new people for the Princess' pantomime.

Charles Hawtrev, the celebrated English comedian, is to visit Australia next year.

George Darrell has returned to Melbourne after a successful season in Bendigo.

Madame Melba has not yet signed for Australia.

Tommy Hudson, with a variety company from Adelaide, opens at the Theatre Royal, Adelaide, on Nov. 4.

## ARTHUR E. BIERE.

SYDNEY, N. S. W., Nov. 1.

Following the example of Melbourne, Sydney held a theatrical carnival at the Cricket Ground on the 15th ult. The afternoon was a great success, and the distressed professionals will benefit by it to the extent of £300.

## THE COMIC OPERA COMPANY.

The Comic Opera company (Williamson and Musgrove's) conclude their month's season at the Lyceum to-morrow, and will then proceed to Melbourne, where they appear during the Cup Week. Then New Zealand and tour about Christmas, at Dunedin. Ma Ma Re-tout, the novelty of this season, has proved a great favorite. Nellie Stewart, who is to visit America at the close of the grand tour, appeared to great advantage as Rosette, and her duets with Joseph Tapley were always encores. Toward the end of the engagement The Mountbancs and The Mikado were successfully revived; Wallace Brownlow taking Charles Ryles's old parts.

## THE NEW BOY IN AUSTRALIA.

On Wednesday Williamson and Musgrove's new English Comedy company are to appear in The New Boy, the cast of which includes Clifton Alderson (lead and manager), Ralph Roberts, Eugene Mascuit, Ernest Cosham, George Bernage, and May Thorne and Edith Housley. The repertoire includes some new plays by Messrs. Shirley and Landeck.

The Lyceum pantomime this year will be adapted from Cinderella. Bert Ryle will be responsible for The House that Jack Built at George Rignold's Theatre.

## RIGNOLD AND CALHART IN SHAKESPEARE.

At the last-named theatre a Shakespeare revival (Henry V. and Julius Caesar) has been a failure financially, though from an artistic point Mr. Rignold decidedly scored. J. F. Cathcart's Brutus was excellent. The first appearance in Australia of this veteran artist was about October, 1863, under Mr. Coppin's management, at the Haymarket, Melbourne. He next visited New York with Mr. and Mrs. Charles Keen and George Coppin, arriving there at the time of President Lincoln's assassination, and remaining at Wallack's Theatre Street Theatre for two years. After a seven years' absence in England, where he was associated with the late Barry Sullivan, he again visited America, where he remained for nine months as lead to Mrs. John Drew at the Arch Street Theatre, Philadelphia. In 1879 he returned to Australia, where he still remains our favorite veteran actor. H. R. Jewett, now on your stage, is succeeded in the part of Cassius by Mr. Scott Ingles. George Rignold, of course, resumed his old part, Marc Antony.

Maggie Moore's (Mrs. J. C. Williamson) season at the Theatre Royal was very successful. This versatile and favorite artist reappeared in her two favorite characters of Lizzie Stodd and Elly O'Connor. Forty-nine was also staged. Bland Holt, now in Brisbane with A Million of Money, opens our Royal at Xmas time, for a season of melodrama, with Hilda Spang as leading lady vice Henrietta Watson returned to England.

G. A. Secrest has received Frank Thornton and now appears as the Lady from Brazil.

Messrs. Frankline, Renoux, and Hope Dudley, will return to England, having concluded their engagement with Messrs. Brough and Boucicault.

Mrs. Bernard Beere talks of another Australian tour. Her last was not a success; she was burnt out of the Theatre Royal, Sydney.

## A PARSON PLAYWRIGHT.

The Rev. George Walters is writing a dramatized version of Joseph and his Brethren for George Rignold.

Mr. Hughes cleared £1,000 by the Camilla Uno concert tour.

Albert Marsh and Emma Chambers sailed early in the month for London.

Edith Blande (Mrs. Austin Brereton), who first appeared here on April 20, 1889, in *Sinbad the Sailor*, will leave for London in the *Rome* on Wednesday next. She is negotiating with Sir Augustus Harris to reappear in the Drury Lane pantomime. Her greatest successes here have been as Astrea (The Trumpet Call), Sara (Sibylla), and Lady Castledown (The Amazons).

Cyril Tyler, the boy soprano, has concluded his Sydney season, and after visiting Melbourne and Adelaide for short seasons, will tour New Zealand. Mrs. Tyler hopes to return to America about April next.

Mr. and Mrs. T. Hudson are now in India; Mr. Lewis Mills managing the Adelaide Bijou during their absence.

E. NEWTON DAIN.

## NOTES FROM ABROAD.

Sardou recently devoted a night's receipts of *Gismonda*, amounting to 973 francs, to the Pasteur Institute in Paris.

Verga's new play, *Lupa* (The She-Wolf), will be produced shortly in Turin (Italy).

William Terriss has commissioned Clarke Russell, the well-known novelist, to write a nautical play.

Bernard Shaw has written for the London Independent Theatre a play called *Mrs. Jarman's Profession*. Is this *La Tartine Leontine* played by Antoine? The profession of Aunt Leontine was that of the courtesan.

Mrs. John Wood, after illness, has returned to the cast of *The Derby Winner* at the Drury Lane Theatre, London.

Ludwig Barnay is at present in Naples.

Zwei Wappen, a new four-act comedy by Oscar Blumenthal and Gustav Kadelburg, has been produced at the Lessing Theatre, Berlin.

The New Boy, as played in Berlin at the Adolph Ernst Theatre, has been cut down to two acts and goes much better.

The next novelty for the Berlin Deutsches Theatre will be a four-act drama by Ernst von Wolzogen.

George Alexander, the measles, and Leonard Boyne has been engaged to play the part of David Rezon in the London performance of *The Masqueraders* in his absence.

The Independent Theatre Company, limited, was registered on Oct. 30 with a capital of £4,500 in £1 shares (3,500 ordinary and 1,000 founders), to produce any new plays, either English or foreign; to revive any old plays and to acquire any hall, theatre, or school of acting. J. F. Grein and Dorothy Leighton are the first directors.

Bertholm Tree will preside at the annual dinner of the Actors' Benevolent Fund, which will take place at the Hotel Metropole on Dec. 12.

In obedience to orders from the Secre-Opera Français, *Opéra-Comique*, and *Odéon*—were closed on the day of the Czar's death.

Dr. Oscar Blumenthal has obtained from Sardou the German and Austrian rights to his latest piece, *Gismonda*.

Siegfried Wagner, son of the composer, was in Paris at the performance of *Valkyrie* at the Opera.

An interesting lawsuit will shortly be decided at Mannheim. Herr Alvary, while rehearsing Siegfried at the Court Theatre on March 17, slipped on the stage and sustained severe injuries which caused his retirement from professional life for the space of several months. Herr Alvary claims the sum of £7,000 marks as compensation. The management contend that they were in no way to blame for the accident, and dispute the claim.

## LETTERS TO THE EDITOR.

## CONCERNING ADRIAN BARBUSSE.

CHICAGO, Nov. 21.

To the Editor of *The Dramatic Mirror*:

Sir,—I notice in this issue of your paper in the column written by "Touchstone," a paragraph in reference to M. Barbusse, the author of *The Interloper*, an original comedy now being played at the Chicago Opera House in this city by Stuart Robson and company. In the paragraph mentioned, "Touchstone" says: "I am pretty familiar with all the writers for the French stage, and I can truthfully say that I never heard of Mr. Adrian Barbusse until now. I would like to learn in what particular he has distinguished himself, if only as a matter of record."

Now, for the benefit of "Touchstone," who, it seems, is not as familiar with all the writers for the French stage as he would have one think, I send you the following facts concerning M. Barbusse. He is the fortunate author of *L'Afrique Couverte*, a play that attracted all Paris at the time of its production. Aside from its artistic merit, it was a revelation in what could be done with the mechanical and other resources of the stage. M. Barbusse shines as well in comedy as in the drama. Those who have seen his *Monsieur Ma Femme*, the brightest piece of the brightest theatre in Paris, can bear witness to this. Among his other plays may be mentioned *Ma Legitime*, *Le Rose Bleu*, *Noir ou Nègre*, *Les Tribulations d'Amélie*, *Armand*, *L'Illade*, *Pour un Jour*, etc. Those who have not seen his work have read it. His novels are numerous. His books have amused and moved thousands of readers, "Le Vieux Daniel," "Le Pavé de Londres," "La Nitaride," "La Ceinture de Rebecca Mortimer," etc.

M. Barbusse has been for a considerable length of time at the head of one of the most celebrated journals of France, *Le Siècle*, and he has stamped his talent on every department, in spirited dramatic criticisms, in literary chronicles, in articles upon England and America. He has been connected at various times with the following journals: *Le Siècle*, *L'Illustration*, *Le Figaro*, *La Petite République*, *L'Estafette*, *Le Petit Parisien*, *La Chronique de Paris*, *Le Revenu*, *Blanche*, and others, and his latest comedy, *The Interloper*, or, *The Feet of Venus* received unanimous praise from the press of Chicago on its presentation here this week.

Yours very truly,

W. R. HADEN.

"Touchstone" is certainly unfortunate in never having heard of the plays *L'Afrique Couverte*, *Noir ou Nègre*, *Les Tribulations d'Amélie*, *Armand* and the novels "Le Pavé de Paris" and "La Ceinture de Rebecca Mortimer," all of which are doubtless literary works of high value. From the titles of the novels we should infer that M. Barbusse must be a favorite writer with the readers of *La Vie Populaire*, and kindred journals dear to the hearts of "Charlie" and "Gertie." "Touchstone" did not question the existence of M. Barbusse either as a playwright or as a journalist. He simply said he was ignorant of M. Barbusse having done anything to entitle him to be announced as "the distinguished playwright" and he maintains his assertion. If M. Barbusse wins the Academic palm with "Le Vieux Daniel" or any of his sensationally named works, "Touchstone" will willingly recant.—EDITOR MIRROR.

## DISHONEST THEATRE MANAGERS.

NEW YORK







## CORRESPONDENCE.

## ALABAMA.

**BIRMINGHAM.**—O'Brien's Opera House (Frank P. O'Brien, manager): Barney Ferguson Nov. 19; fair business. Charles's Aunt 20; large and highly pleased audience. Black Crook 21, 22, with matinee, to good business.

**EUFULA.**—Morris Opera House (P. H. Morris, manager): Professor Maro, sleight-of-hand, Nov. 22; large and well-pleased audience. Columbus Marchbanks, lecture, "Harp of a Thousand Strings," 29.

**TUSCALOOSA.**—Academy of Music (Brady and Miller, managers): James Young Nov. 30-1.

**SELMA.**—Academy of Music (B. F. Toler, manager): Charles's Aunt Nov. 19; Duffy's Blunders 20; both played to excellent houses. Hettie Bernard Chase 22-24, moderate business. Sandow 25.

**MOBILE.**—Theatre (J. Tannenbaum, manager): Charles's Aunt Nov. 22-24; large business. In Old Kentucky 26; large house. ITEM: Mr. Tannenbaum deserves much credit and appreciation from our citizens for the fine attractions coming this way.

**HUNTSVILLE.**—Opera House (W. W. Newman, manager): The Black Crook Nov. 20; St. Perkins 21; June 24; Mrs. Potter and Kyrle Bellew 26; all to good business. City Glee Club (local) 27; The Tornado 29; Belle Gilbert as Jane received two curtain calls. She is a native of this city.

## ARKANSAS.

**LITTLE ROCK.**—Capital Theatre (Walker and Rigby, lessees; G. B. Nichols, manager): Effie Ellsler 21, evening and matinee, to good houses. Silver King co., headed by Carl A. Haswin, 23; big house. Return engagement of this co. in Little Rock Fayetteville 26; good business. Otis Skinner 29, 28, large advance sale. Tony Farrell 3; Seabrooke Opera co. 5.

**HOT SPRINGS.**—Opera House (J. W. Van Vleet, manager): Effie Ellsler in Doris Nov. 19; light house. Devil's Auction 21; packed house; receipts, \$825. Silver King 22; light house. Otis Skinner in His Grace de Grammont 26; Tony Farrell in Garry Owen 29.

**PINE BLUFF.**—Opera House (E. W. Martin, manager): Effie Ellsler in Doris Nov. 20; Carl A. Haswin in The Silver King 21, and Little Lord Fauntleroy at matinee.

**HELENA.**—Grand Opera House (Neuman and Elman, managers): Our Dorothy Nov. 19-22, at popular prices, to good business. Otis Skinner 30.

## CALIFORNIA.

**LOS ANGELES.**—Theatre (H. C. Wyatt, manager): Dark Nov. 20-1, Robert Downing having changed his date. GRAND OPERA HOUSE (Benson and Rickards, managers): Theodore Kremer's Through the Shadows of Death 24; light house. Streets of New York billed for 26. BURBANK Theatre (Fred A. Cooper, manager): Darrell Vinton in Harbor Lights did a fair business week of 19-21. THEATRE (Guthrie, Lechman and Ellinghouse, managers): Josephine Sabel and Living Pictures with vaudeville did a large business 19-21.

**OAKLAND.**—Macdonough Theatre (Charles E. Cook, manager): Robert Downing in The Gladiator opened Nov. 19 to a packed house. He appeared as David Garrick at matinee 20, and Ingomar at night. The engagement was very successful. The New Boy 3; Alexander Salvini 17; Thomas Keene 24. PHOEBIA'S Theatre (A. W. Benson, manager): Percy Hinting in a production of The Russian Outpost to fair houses 19-25.

**SAN JOSE.**—Auditorium (C. P. Hall, manager): Robert Downing Nov. 22; Stewart's Comic Players 24-2. ITEM: Manager Hall is booking an exceptional strong list of attractions at the Auditorium, among them being The New Boy, Lottie Collins, Sadie Martinot, Prof. Herman, Nellie McHenry, and Salvini.

**STOCKTON.**—Vossemite Theatre (Robert Barton, manager): Robert Downing Nov. 23 presented The Gladiator to the largest and most fashionable audience of the season. Mr. Downing and Eugene Blair had four curtain calls. The New Boy and Blind Tom are underlined. ANON Theatre (W. B. Turner, manager): Newell Brothers with The Operator did a good business 19-24. Rob Roy 26-1. PHOEBIA'S Theatre (William Wolf, manager): Prof. E. Wendell drew a large audience with his stereoscopic views. TURNER HALL (P. Simon, manager): Turnverein Dramatic co. 18; crowded house. The Two Students, a light farce-comedy of German origin, will be produced during Christmas week.

**SANTA BARBARA.**—Opera House (E. W. Gaty, manager): Dan Sully in O'Neill, Washington, D. C., Nov. 10; good house.

**SAN DIEGO.**—Fisher Opera House (John C. Fisher, manager): Gen. Lew Wallace lectured to a fair-sized audience Nov. 16. Haverly's Minstrels drew the largest house of the season 19. Robert Downing 3, 4, New Boy 10. CASINO Theatre (J. W. Roscoe, manager): Vaudeville week ending 17 to good business.

**RIVERSIDE.**—Loring Opera House (F. A. Miller, manager): Dan Sully in O'Neill, of Washington, D. C., Nov. 7; light house. The Lew Wallace 14 lectured on Ben Hur to a full house. Haverly's Minstrels 20; top-heavy house; good entertainment. The New Boy 6.

**SAN BERNARDINO.**—Grand Opera House (Mrs. Martha Kiplinger, manager): Dan Sully Nov. 8; Katie Emmett 13; both to medium houses.

## COLORADO.

**COLORADO SPRINGS.**—Opera House (S. N. Nye, manager): Thomas W. Keene Nov. 19 in Richelieu; every one pleased. The Temple of Fame 23, by home talent, to large business. This is to be repeated Thanksgiving. Katie Emmett in Killarney 24; fair business. The Coliseum is now open for good attractions, under the management of H. W. Gibson.

**LEADVILLE.**—Winton Opera House (J. H. Cragg, manager): Thomas W. Keene presented Richard III. Nov. 22 at advanced prices to a very large audience. Katie Emmett in Killarney to S. R. O. 23.

**PUEBLO.**—Grand Opera House (S. N. Nye, manager): Thomas Keene, with his excellent company presented Hamlet to a crowded house Nov. 20. ITEM: Some of the gallery denizens were very noisy and ill-mannered, much to the disgust of the players and the audience.

**ASPEN.**—Whitaker Opera House (J. J. Ryan, manager): Katie Emmett delighted a large audience with Killarney Nov. 22. Thomas Keene presented Othello to a crowded house 23, and gave an excellent performance. Dan Sully 26; Neil Burgess's County Fair 29.

## CONNECTICUT.

**HARTFORD.**—Proctor's Opera House (F. W. Lloyd, manager): James Combs Roach Nov. 22, presented Roach and the Hill to good business. Mr. Roach depicts a line of Irish comedy, witty and warm-hearted, that does not tread in the conventional, yet is true to the character it represents. Coon Hollow 26 was greeted by the typical Saturday night melodramatic audience. Carrie Turner and a strong supporting co. in The Crust of Society 27 to a large and appreciative audience. As Mrs. Eastlake Chapel, Miss Turner repeated her former success. She displays many beautiful gowns in the several acts of the piece. James O'Neill in Virginia, matinee, and Monte Cristo, evening, are underlined for Thanksgiving. 1892. 1. ALLY HALL: The London Belles were the attraction 22, 23. ITEM: Sousa's Band will appear at Foot Guard Hall 30. F. G. Prescott is doing good work in advance of J. C. Roach. The Elks are considering the erection of a fifty thousand dollar building which will combine a lodge-room and a theatre with a seating capacity of 1,200, to be run as a first-class vaudeville house. A responsible New York manager is ready and anxious to sign a lease for ten years. In case the Elks do not decide to take up with the venture as a lodge, several members of the order will form a company and proceed with the plans. The location has been decided on, but so far has not been made public outside of the order.

**NEW BRITAIN.**—Russwin Lyceum (Gilbert and Lynch, managers): Shore Acres Thanksgiving Day; 1892; 20; big advance sale. Still Alarm 18; Hallen and Hart 15. OPERA HOUSE (J. W. Ringrose, manager): Seltion's Comic Opera co. opened 26 to poor business.

**BRISTOL.**—Opera House (C. F. Michael, manager): The Mortimer stock co. in The Colleen Bawn Nov. 22 to a big house. Joseph Healy, a Bristol boy, took a prominent part at the close of the first act. Mr. Healy was presented with a beautiful gold-mounted cane by the Zelous Hook and Ladder co., of which he is a member. Mr. Healy responded in a neat speech. A recep-

tion was rendered to the co. at the Commercial House after the performance.

**WILLIMANTIC.**—Loomer Opera House (J. H. Gray, manager): The Baker Opera Co. billed to play three nights in this city, gave two performances and disbanded owing to pecuniary troubles originating previous to their appearance here. Special Delivery billed here 24, failed to appear. Young Mrs. Winthrop 26, gave an exceedingly satisfactory performance to a fair house and won favor of all. Jane 3; In the Tenderloin 7; Old Jed Prothy 8.

**BRIDGEPORT.**—Park City Theatre (Parsons and Jennings, managers): Superbia, revised to date, had big houses Nov. 23, 24 and was better than ever. The specialties were particularly clever. White Squadron week of 26-1. The Princess Bonnie 30. James O'Neill in Virginia 1; Sousa's Band 2. THE AUDITORIUM (Belnap and Rowland, managers): Harry Seltion's Vaudeville Specialty co. to light business 22-24. The co. stranded here, Manager Seltion after Saturday's performance claiming that he had given his share of the receipts to a member of the co., who had taken his departure. Colonel Robert G. Ingersoll's lecture on "The Bible" attracted a big house.

**TORRINGTON.**—Opera House (F. R. Matthews, manager): Manning stock co. in The Colleen Bawn Nov. 23; storm; poor house. The co. left for Philadelphia 24 to reorganize.

**DERBY.**—Sterling Opera House (Chester and Morton, managers): Monte Cristo Nov. 26; S. R. O. Moses and Son 27; small house.

**NORWICH.**—Broadway Theatre (E. L. Dennis, manager): New London Amateur Opera co. sang The Mikado to a large audience Nov. 21. Best matinee performance ever heard in Norwich. Primrose and West's Minstrels to S. R. O. 23. M. B. Curtis in Sam'l of Posen 27; fair-sized house. Mr. Curtis is as funny as of old, and his support is very good. Marie Jansen in Miss Dynahite underlined. BREED Opera House (A. H. Harris, manager): Dark.

**WATERBURY.**—Jacques Opera House: Superbia was given by the Hanlons Nov. 26, 27 to full houses. The specialties introduced are very good. James O'Neill, supported by an excellent co., appeared in Virginia 28. A large and enthusiastic audience pronounced it one of the finest performances they had ever witnessed.

**MIDDLETOWN.**—THE MIDDLESEX (Middlesex Assurance Co., owners and managers): The Derby Mascot to good business Nov. 22. Shore Acres co. No. 2 27 pleased a large audience. Charles C. Craig as Uncle Nat and E. J. Connelly as Joel Gates were well received. The children were featured. Society good. Richard Golden 18; Robert Hilliard 13.

**WINSTED.**—Opera House (J. E. Spaulding, manager): Jane Nov. 27 delighted a large and fashionable audience.

**NEW LONDON.**—Lyceum Theatre (A. T. Hale, manager): M. B. Curtis in Sam'l of Posen drew a fair-sized audience Nov. 26. Mikado, by home talent, 27; benefit of H. F. Dixey, filled the house and netted Mr. Dixey \$275. Princess Bonnie 1.

**STAMFORD.**—Grand Opera House (Brown Brothers, managers): Shore Acres Nov. 26; large house and good performance.

## DELAWARE.

**WILMINGTON.**—Grand Opera House (W. W. Williamson, manager): Princess Bonnie Nov. 22; business very big; over 200 turned away. Charles T. Ellis 23; good business. Robin Hood 26; large house. Joseph Jefferson 28; Fabio Romani 29, 30; The Black Patti 1; Prof. S. S. Baldwin 3-8. ACADEMY OF MUSIC (Fred. A. Thomas, manager): A Flag of Truce 26-28; good business. Paris Gaiety Girls 24-26; McKenna's Flirtation 3-5.

## FLORIDA.

**JACKSONVILLE.**—J. R. Opera House (George V. Burbridge, manager): The Ensign Nov. 23, 24, including matinee, to fairly good business and appreciative audiences. Richards and Pringle's Minstrels 29; In Old Kentucky 3.

**OCALA.**—Mason Opera House (J. W. Selvester, manager): Maud Atkinson Nov. 21, 22; small houses. Richards and Pringle's Minstrels 30.

**TAMPA.**—Casino (W. D. Lewis, manager): Maud Atkinson in Forget-Me-Not Nov. 23; Pynagion and Galatea 24, matinee, Ingomar night. Good co. and pleased moderately filled houses.

**KEY WEST.**—SAN CARLOS OPERA HOUSE (J. Charles Ball, manager): Sam T. Jack Extravaganza co. opened on Nov. 16 for four nights to big business. The co. left for Havana on 20. They were met in the harbor by the Elite Club of Havana and transported to the pier on private launch. They received an ovation on their opening night in Havana. ITEM: J. F. Pennington, manager Maud Atkinson Dramatic co., is in this city billing his attraction which will appear in this city for two weeks at the Odd Fellows' Opera House.

**SANFORD.**—Opera House (H. C. Whiteman, manager): Baldwin-Rogers Comedy co. 1, 2.

**PENSACOLA.**—Opera House (J. M. Coe, manager): James H. Wallick in The Bandit King Nov. 20; good performance; splendid co. Charles's Aunt 21, best comedy of the season. In Old Kentucky 27; Sandow's Tornado Vaudeville 30.

**BARTON.**—Opera House (L. J. Marquis, manager): Rogers Sisters Nov. 29-1.

## GEORGIA.

**ALBANY.**—Grand Opera House (Abie Harris, manager): Peck's Bad Boy co. Nov. 23; large house. Hettie Bernard Chase 29.

**ATHENS.**—New Opera House: Harriett Weems opened for two nights and matinee on Nov. 29 to a light house; satisfactory performance.

**SAVANNAH.**—Theatre (T. F. Johnson, manager): The Ensign Nov. 21, 22, fair business, deserved better. Richards and Pringle's Minstrels 23; top-heavy house. The Black Crook 26, 27; large and enthusiastic audiences. In Old Kentucky 30-1.

**NEWNAN.**—Opera House (D. W. Baldwin and Son, managers): Tornado co. Nov. 20; good business. Peck's Bad Boy 25; large business. Harriett Weems 3; Noss Jollity co. 7; Bungle co. 12; St. Perkins 18; Humpty Dumpty 27.

**AMERICUS.**—Glover's Opera House (Bloom Brown, manager): The Atkinson Comedy co. in Peck's Bad Boy Nov. 22 to a large audience. James Young 23, 24, in Hamlet and Richard III., to moderately large and well-pleased audiences. Hettie Bernard Chase underlined.

**BRUNSWICK.**—L'AROSE Opera House (F. A. Dunn, manager): Atkinson's Peck's Bad Boy 19; good house, notwithstanding inclement weather. Sanford Sisters' Novelty co. 22; light business. Richard and Pringle's Georgia Colored Minstrels 23; crowded gallery. Jockey Minstrels 6.

**AUGUSTA.**—Grand Opera House (S. H. Cohen, manager): Richards and Pringle's Minstrels Nov. 21; big top house; co. only fair. Tornado 22; small house; scenic effects good. New York Celebrities 5; Old Kentucky 7.

**COLUMBUS.**—Opera House (Joe L. Cradock, manager): Baldwin-Melville co. Nov. 19-23; large and highly pleased audiences. James Young 26; small but pleased audience.

**ROME.**—Navins Opera House (James R. Nevins, manager): The Tornado gave a splendid performance to a fair house Nov. 22.

## ILLINOIS.

**PEORIA.**—Grand Opera House (Chamberlin, Barhydt and Co., managers): Donnelly and Girard in The Rainmakers Nov. 20; packed house. Friends 21; fair house. Lady Windermere's Fan 23; good business. Gladys Wallis in A Girl's Way 24; fair house. ITEM: Arthur Rigby and Tom Lewis, of The Rainmakers, old Peoria favorites, were the guests of friends while in the city. Gustave H. Kline, musical director of the Gladys Wallis co., played for the first time a piece entitled "The Peacock Stride," which will shortly be put on the market. It made a hit here. Fannie Engle, of The Star Gazer co., who has been a patient at the Cottage Hospital, was discharged 24 and left for Atlanta, Ga., to recuperate. Len H. Saulsbury, leader of the Grand orchestra, severs his connection with the management 30, to enter upon his duties as leader of the orchestra at the Arlington Hotel, Springfield, Ark. His place will be filled by Prof. Arthur Hoff, late of Chicago. Jack Forney, the popular treasurer at the Grand, was initiated into the Elks 21, and on the following evening his friends tendered him a banquet at The Pabst, and presented him with an elegant gold watch chain, emblematic of the order. Manager Barhydt takes his degrees 5.

**SPRINGFIELD.**—Turner Opera House (Phil Becker, manager): Finnigan's Ball Nov. 20; good house. Paris

Gaiety Girls 22; poor house. Slayton's Jubilee Singers 26.

**EFFINGHAM.**—Opera House (Warren and Austin, managers): Spider and Fly 3; Wolford's repertoire co. 6-8; Eli Perkins 17; The Burglar 22.

**PANA.**—HAYWARD'S OPERA HOUSE (LOR. Roley, manager): Pete Baker in Chris and Lena Nov. 20; fair business. Uncle Hiram 26.

**EAST ST. LOUIS.**—McCasland Opera House (J. W. Reed, manager): Charles Loder in Oh, What a Night! Nov. 25; large audience. The Smugglers 28, matinee 29; Underground, night; The Train Wreckers 30; Mystic Mountain 1; Josh Sprucey 2. MUSIC HALL (V. Lehman, manager): Professor Anderson's Specialty co. 18-21; fair audiences; well pleased. Slayton's Jubilee Singers 1; Spiritualist Views 2.

**SPRINGFIELD.**—CHATTERTON'S OPERA HOUSE (R. L. Chatterton, manager): Donnelly and Girard in The Rainmakers Nov. 21; good business. Friends were presented 22 by the author and co. to a large and appreciative audience. J. K. Emmet in Fritz in A Mad House 24 to fair business.

**OTTAWA.**—SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): Conroy and Fox in Hot Tamales Nov. 23; crowded house.

**BLOOMINGTON.**—NEW GRAND (C. E. Petty, manager): Donnelly and Girard in The Rainmakers Nov. 21; good business. Friends were presented 22 by the author and co. to a large and appreciative audience. J. K. Emmet in Fritz in A Mad House 24 to fair business.

**MOLINE.**—AUDITORIUM OPERA HOUSE (Woodyatt and Cumpson, managers): Hot Tamales Nov. 20; fair business. AL G. Field's Minstrels 23; good business.

**DECATUR.**—GRAND OPERA HOUSE (F. W. Haines, manager): Hoyt's A Trip to Chinatown Nov. 20; good house. Donnelly and Girard presented The Rainmakers 22 to fair attendance. Gladys Wallis in A Girl's Way 23. Fast Mail 29.

**STREATOR.**—PLUM OPERA HOUSE (J. E. Williams, manager): Hot Tamales pleased a good-sized audience Nov. 24.

**JACKSONVILLE.**—GRAND OPERA HOUSE (Smith and Hayden, managers): Hoyt's A Trip to Chinatown Nov. 22; S. R. O. Houck Opera co. 23, 24; fair business.

**DANVILLE.**—GRAND OPERA HOUSE (A. W. Heintz, manager): Leland Powers lectured on "David Copperfield" to a fair-sized house Nov. 26.

**CHAMPAIGN.**—WALKER OPERA HOUSE (J. W. Mulliken, manager): Murray and Mack in Finnigan's Ball to an overflowing house Nov. 21. New York co. in Old Blood 29.

**MATTOON.**—DOL'S OPERA HOUSE (Charles Hogue, manager): Odeon Hiram Nov. 23; big house; poor performance. Carter's Fast Mail and the Spider and Fly co. underlined.

**STERLING.**—ACADEMY OF MUSIC (Garland Gaden, manager): Sterling Ladies' Quartette (home talent) delighted a full house Nov. 23.

**MONMOUTH.**—PATTER OPERA HOUSE (Webster and Berley, managers): Marie Decca Concert co. Nov. 20; full house. Houck Opera co. 22; good business. Lady Windermere's Fan 24; fair house; fine performance. AL G. Field's Minstrels 27; advance sale large. Warde and James 8.

**KANKAKEE.**—ARCADE OPERA HOUSE (Harry J. Sternberg, manager): A Trip to Chinatown Nov. 15; crowded house. Side Tracked 29; Charity Ball 4; Gus Williams 8.

**ROCKFORD.**—Opera House (C. C. Jones, manager): The Corse Payton co. in repertoire Nov. 20-21 to good business. Among the plays presented were Oliver Byron's Plunger and Agnes Herndon's La Belle Marie, billed as A Parisian Princess. ITEM: The opening sale for Nat Goodwin was \$700 in two hours; standing room will be at a premium. The Reynolds are arranging for a winter circus. They will give three performances weekly. Manager Jones is visiting Washington, Baltimore, New York and Brooklyn in company with Commander-in-Chief J. G. Lawler, of the G. A. R.

**ROCK ISLAND.**—HARPER'S THEATRE (J. E. Montrose, manager): AL G. Field's Minstrels to a crowded house Nov. 24.

**JOLIET.**—Opera House (William H. Hulshizer, manager): Friends Nov. 24; well-pleased audience. Side Tracked 3; Bobby Gaylor 5; Williams' Comedians 8; Troubadours 13; Silver King 15.

**GALESBURG.**—NEW AUDITORIUM (F. E. Berquist, manager): The Kid Nov. 24; fair business. Lady Windermere's Fan 26; good house. AL G. Field's Minstrels 28; Lost in New York 30; Railroad Ticket 3; Charity Ball 5; Warde and James 7. OPERA HOUSE (F. B. Kirch, manager): Paris Gaiety Girls 24; fair business. Co. disbanded here, but endeavoring to reorganize.

**ALTON.**—Temple Theatre (W. M. Shuavage, manager): The Spooner Comedy co. in a repertoire of plays from Inez to Josh Whitcomb week of Nov. 19-24. Business generally very fair. Cecil Spooner is a delightful and artistic dancer. Charles A. Loder in Oh, What a Night! to good business 25. Mr. Loder needs a new play very badly. Anna Eva Fay 27. Joshua Sprucey co., with a big brass band, 29, matinee and night. The Smugglers 2; The Derby Winner 4; Lewis Morrison in Faust (return date) 9.

**AURORA.**—EVANS' GRAND OPERA HOUSE (Dwight Godard, manager): J. K. Emmet in Fritz in a Mad House Nov. 20; small house. Friends pleased a large and select audience 23.

**LA SALLE.**—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Conroy and Fox in Hot Tamales Nov. 21; good house. Mr. Barnes of New York 23; fair house; audience pleased. Lady Windermere's Fan 28; Side Tracked 6.

**QUINCY.**—EMPIRE THEATRE (H. Charles, manager): Felix Morris Nov. 20 in A Game of Cards and Behind the Scenes to the largest house of the season. A Trip to Chinatown 23; splendid business; standing room at a premium. The Kid 27; Field's Minstrels 29.

**CLINTON.**—RENNICK OPERA HOUSE (John B. Arthur, manager): Theodore Martin Concert co. Nov. 27; poor business; concert fair.

**ELGIN.**—DU BOIS OPERA HOUSE (F. W. Jencks, manager): Mr. Barnes of New York Nov. 21; small audience; deserved a big house. Corse Payton opened 26 to S. R. O. ITEM: John Letzner, who has been an orchestra leader for the past two seasons, left last week for Hot Springs, Ark., to lead the orchestra at the Park Hotel. Four members of the Elgin band accompanied him. Frank Preston, a former leader, will lead the Du Bois orchestra the rest of the season.

**PRINCETON.**—APOLLO OPERA HOUSE (C. Cushing, manager): Lady Windermere's Fan Nov. 27; crowded house. Barrel of Money 17. ITEM: Charles Jehlinger, manager of Windermere's Fan co., was raised here, and went to school until he began studying for the stage. Seely's Orchestra was engaged for the rest of the season for the Opera House.

## IOWA.

**BURLINGTON.**—Grand Opera House (Chamberlin, Barhydt and Co., managers): J. K. Emmet in Fritz in a Mad House Nov. 22; satisfactory performance to fairly good business. Pauline Hall in Dorcas 24; large and fashionable audience; performance excellent. Dorcas is aptly called an operative comedy; it is in fact a light opera without choruses. Miss Hall has a part that displays her talents to good advantage. William Broderick, J. Aldrich Libbey, Charles H. Bradshaw, and Jeannette St. Henry sustained their respective roles in a manner that won them many recalls. AL G. Field's Minstrels 26 filled the house from floor to ceiling, and gave a performance that kept the large audience in continuous spasms of delight. In the vernacular of the gallery, "it was a great show." Petrelli's Juvenile Stars 27, in concert for a local charity, drew a large audience; performance meritorious. Gladys Wallis 29; Bobby Gaylor 3; Lady Windermere's Fan 4; A Railroad Ticket 6. ITEM: Business at the Grand is improving steadily; big houses are now the rule instead of the exception as was the case last season.

**FORT MADISON.**—EBINGER GRAND (C. H. Salisbury, manager): Houck Opera co. in Said Pasha Nov. 27; good business. J. K. Emmet in Fritz pleased a large house 23. Lost in New York, with the Living Pictures, 1.

**ATLANTIC.**—Opera House (Lester L. Tilden, manager): Gladys Wallis, supported by the Patti Ross Comedy co. Nov. 20 in Blanche Marsden's new play, A Girl's Way, completely captivated a fair-sized audience. Joe Cawthorn as Jakey Blow was at his best, and the rest of the co. is strong. The Dazzler 20.

**BOONE.**—PHIPPS OPERA HOUSE (L. C. Goodwin, manager): Edwin Rostell to light business Nov. 23-25. A Bunch of Keys 28; Davis' U. T. C. 18; The Dazzler 18.

**CHARLES CITY.**—HILBRETH OPERA HOUSE (C. H. Shaw, manager): A Bunch of Keys Nov. 22; receipts, \$300. Davis' U. T. C. 6.

**OSKALOOSA.**—MASONIC OPERA HOUSE (H. L. Briggs, manager): Fowler's Comedy co. Nov. 19-24 to moderate business.

**SIOUX CITY.**—PEAVEY GRAND (E. L. Webster, manager): Old Kentucky 11, 12; A Summer Blizzard 13; Thomas Q. Seabrooke 14. ITEM: The Cyclorama of the battle of Gettysburg that was injured by a storm, has been taken down and moved to San Francisco.

**OTTUMWA.**—GRAND OPERA HOUSE (Chamberlin and Barhydt, managers): Spooner Dramatic co. Nov. 26-1; large advance sale.

**IOWA CITY.**—Opera House (Perry Clark, manager): Marie Decca Concert co. Nov. 20; S. R. O. Gladys Wallis and the Patti Ross co. in A Girl's Way 21; fair house. With a better play the co. would make a hit. A Bunch of Keys 28; good house. The Dazzler 4; Lady Windermere's Fan 10.

**CEDAR RAPIDS.**—GRIMKE'S OPERA HOUSE (F. A. Simmons, manager): The Kid Nov. 21; small house. Adele Purvis Ori's performance on the slack wire and sphere is a big feature. Gus Botmer's Bunch of Keys co. to a small house 24. Nat Goodwin Thanksgiving; entire house sold the first day of sale. The Dazzler 1.

**MASON CITY.**—PARKER'S OPERA HOUSE (A. T. Parker, manager): Ed. F. Davis' U. T. C. 3; The Dazzler 29. AUDITORIUM (John Borland, manager): This new hall will be opened 10 by the Warner Comedy co. in a week's engagement.

**DUQUETTE.**—GRAND OPERA HOUSE (William T. Roch, manager): The Kid Nov. 22; fair business. Charles Dickinson 4; Living Pictures 5; Charles Gardner 25. THE GAITY (Andrew W. McLinton, manager): Variety performance to fair business.

**KEOKUK.**—Opera House (D. L. Hughes, manager): Pauline Hall in Dorcas Nov. 23; large audience. The Kid 28; good business. Gladys Wallis 28; Lady Windermere's Fan 1.

**CLINTON.**—DAVIS' OPERA HOUSE (William McMillan, manager): Dr. Gubrasulas lectured on "Savonarola" to a full house Nov. 21. The Kid to a small house 23. Ori's specialty was the great feature, and made a hit. The Dazzler 30; Lady Windermere's Fan 1.

**CRESTON.**—Opera House (J. H. Patt, manager): Blind Boone Concert co. Nov. 23 to good business. Clark Parkinson 26; Our Married Men 4; The Dazzler 12.

**MUSCATINE.**—COLUMBIA OPERA HOUSE (W. G. Munroe, manager): Mr. Barnes of New York to a crowded house Nov. 25. Lady Windermere's Fan 30; Gladys Wallis co. 1.

**CHEROKEE.**—GRAND OPERA HOUSE (Sanford and Moore, managers): Woodward Theatre co., in repertoire, at popular prices, opened Nov. 26 for a week's engagement to good business.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): Gladys Wallis and Joe Cawthorn gave a performance of such merit Nov. 21 that Manager Foster has booked them to play a return engagement 3. Fair business. A local performance did a good business 21. Bunch of Keys 27; Kendals 28; Sport McAlister 30; Gladys Wallis 3. GRAND OPERA HOUSE (William Foster, manager): "Edwin Rostell closed his engagement to fair business 19-21. Suwanee River Opera co. 29; Tom Sawyer 3-8; Dazzler 10, 11.

**INDEPENDENCE.**—GRIMMEY OPERA HOUSE (R. M. Campbell, manager): Robert Buchanan Comedy co. Nov. 19-24; fair houses. ITEM: Arthur Heft, leader of the orchestra, left the co. here to accept a position in the Grand Opera House, Peoria.

## INDIANA.

**EVANSVILLE.**—Grand (King Cobbs, manager): Felix Morris Nov. 23; fair house. 1892 drew a very large house 24. Blue Jeans 27; Archie Boyd in The Country Squire 29. PHOEBIA'S (F. J. Groves, manager): Gracie Emmett in The Pulse of New York drew well 25. Charles A. Loder in Oh, What a Night! 29; Our Country Cousin 1.

**TERRE HAUTE.**—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): Watson's Sisters' Vaudeville co. Nov. 22; fair business. Murray and Mack, with a clever co., in Finnigan's Ball 23; large houses. ITEM: Billy Link, "the tramp" in Finnigan's Ball, is a Terre Haute boy. He received an ovation and many floral offerings.

**NEW ALBANY.**—Opera House (J. D. Cline, manager



## AT THE THEATRES.

## Empire.—The Masqueraders.

Drama in four acts by Henry Arthur Jones. Produced Dec. 3.

David Remon	Henry Miller
Sir Brice Skene	William Faversham
Montagu Lushington	J. E. Dodson
Eddie Remon	Joseph Humphreys
Lord Cranford	Guido Marchburg
Hon. Percy Blain-blower	Robert Edeson
Sir Winchmore Wills, M. D.	W. H. Crompton
George Copeland	R. Weed
Fancourt	Jameson Lee Finney
Carter	Charles Crosby
Randall	J. B. Hollis
Rodney	Edgar Norton
Sharland	J. P. Sorentz
Jimmy Stokes	William Thompson
Brinkler	E. V. Backus
Thomson	James Whitman
Servant	Harry Damon
Dulcie Larondie	Viola Allen
Helen Larondie	Alice Fischer
Charles Winghamer	Elsie De Wolfe
Lady Clarice Reindam	Ida Conquest
Lady Cranford	Genevieve Reynolds

The most discussed of English plays—The Masqueraders—was presented for the first time in this country by Mr. Frohman's stock company at the Empire last night before an audience that filled every part of that beautiful theatre, and that came prepared to see a piece out of the common rut. Expectation and curiosity were satisfied in this respect.

The Masqueraders was produced in London last April at the same theatre that gave birth to The Second Mrs. Tanqueray. Like its predecessor, The Masqueraders shook the dead bones of the conventionalists and was fortunate to secure an equal amount of controversial criticism, the echoes of which have not yet died away across the water. It was generally conceded in London, as it will be probably generally conceded here, that in this play Mr. Jones has taken a great leap in advance in his dramatic progress and has written a play that is courageous as well as daring, that is brilliant as well as original.

The first act shows the courtyard of an old-fashioned country inn. A hunt ball is in progress. The barmaid of the inn, Dulcie Larondie, is beloved by two men—Sir Brice Skene, a dissolute aristocrat, and David Remon, a student of science and an astronomer. Sir Brice's love is of the earth earthy, while David's passion is as pure as the stars he peers at through his telescope. Dulcie is a girl of education—she was formerly a governess—but she preferred the freedom of the tap-room to some such calmer pursuit as nursing the sick, the occupation of her sister. During the lively gathering of huntsmen it is proposed that Dulcie shall sell a kiss to the highest bidder, and that the money shall go to help the family of a whip who has been fatally injured in the field. The auction begins. Sir Brice and David soon become the only bidders, the others dropping out as the figures rise. David wagers his whole pile, £2,000, and Sir Brice—slightly intoxicated—goes him a thousand better. Sir Brice draws his cheque for the amount, and then asks the barmaid to be his wife, evidently impelled thereto by wine and bravado.

The second act is supposed to occur three and a-half years later. Dulcie has married Sir Brice and she realizes that it was a mistake. The husband has lost his fortune and becomes a drunken brute. David, on the contrary, has inherited large means and has become a celebrity. It is gossiped in society that the Skenes are living on money furnished by David, who is Dulcie's innocent but devoted follower. He still loves her in his own peculiar, ideal fashion. The brutalized husband is not only willing but importunate for David's pecuniary assistance. In order that scandal may not rest upon Lady Skene, David places his fortune at her disposal and prepares to undertake a dangerous expedition to Africa.

The scene of the third act is a hotel in Nice, where Skene owes a bill. David Remon, unable longer to restrain himself, declares his love for Dulcie. The husband interrupts the avowal. Angry words are followed by an agreement to play a game of cards with Skene's wife and child wagered against Remon's fortune. The winner is to be the man who cuts the best in three. The winning card is cut by Remon. His triumph brings the curtain down.

The last act gives a new turn to the story, in which until now depravity has been the dominant element. Dulcie goes with the man who has gambled for her to his home. But no happiness awaits her there. The past rises between her and David. Her gentle sister points out to him that this obstacle can never be removed. These appeals of Helen move him, in spite of his love, and he admits the justice of her words. David decides to leave the mother and child with the sister. He consoles himself with the hope that perhaps in the star Andromeda things are better managed and the world is good and wholesome and as it ought to be.

All this is very novel, very original, very daring. It is highly effective even when it is most theatrical; it gives a new zest to the jaded playgoer's palate; it is so skillfully contrived that until the play is finished and the audience emerges upon Broadway—with its electric lights, its brazen clangor, and its prosaic reality—the question, Is it true? scarcely rises to the lips.

The dialogue is in Mr. Jones' best vein. He impales society's shams pitilessly, and revels in a cynicism that has an undercurrent of vitriol. Indeed, last night the audience did not seem to grasp the full measure of the author's caustic wit as exemplified in the conversation of the fashionable set in Act Two. Many of the best points went for naught, while the merely superficial comedy—of which there are few examples—was enjoyed to the full.

The color, movement, and novelty of the first act held interest, however, while the third act made a deep impression and called forth abundant signs of approval.

The play is remarkable in many respects, and THE MIRROR will return to its consideration in an analytical spirit on a future occasion.

Some of the scenes were not played in the proper tempo and dragged accordingly. This will doubtless be remedied hereafter. On the whole the performance was smooth and carefully managed.

Mr. Miller made up à la George Alexander as David. His acting was studied, over-deliberate and lacked naturalness and feeling.

Mr. Faversham as Sir Brice over-accentuated that blackguard's coarseness, and was unnecessarily loud in voice and manner. When he tones the performance down he may help the effectiveness of the representation. He did not do so last night.

Mr. Thompson was clever in a character bit, and in speaking of the biting lines Mr. Jones received full justice from Mr. Dodson, who was truly admirable as Lushington. The other characters were well handled.

Miss Allen gave a delightfully artistic, intellectual and charming performance of Dulcie. To her belong the first honors of the evening.

Miss Conquest acted a young society girl excellently. Miss De Wolfe was colorless in a part that might be given a touch of cleverness.

Miss Fischer played the sister.

A welcome innovation was Mr. Furst's selec-

tions of good music, well played, between the acts.

## Star.—To Nemesis.

Play in four acts, by Mrs. Romualdo Pacheco. Produced Dec. 3.

Count Ogareff	Frederick de Belleville
Marquis d'Aumale	Henry Jewett
Hon. Tom Abington Smythe	Cecil M. York
Dr. Stuyvesant Smith	J. W. Shannon
Henri d'Alembert	Mason Mitchell
Dr. Marteau	H. W. Montgomery
Capt. Renaud	Franklyn Roberts
Mlle. Walauff	Rose Courtaine
Baroness de la Bruyère	Maxine Elliott
Alise Flaubert	Effie Shannon
Mme. Froissart	Hattie Russell
Mme. Ipanoff	Ida Von Trautman
Mme. Grangelieu	Blanche Burton
Nadine	Gertrude Elsmere

Rose Coghlan produced a new play, called To Nemesis, or Love and Hate, at the Star Theatre last evening. The piece presumably derives its main title from an incident at the close of the first act, when the heroine proposes that her guests drink to Nemesis—the fate that sooner or later overtakes all evil-doers.

The heroine is Mlle. Walauff, a Russian heiress. The opening scene is a fashionable reception-room in Paris. The audience is made acquainted with the fact that Mlle. Walauff had been betrayed twelve years previously by the Marquis d'Aumale and that her real name is Madelon Flaubert.

While living with her parents in the Alps, she had consented to accompany the Marquis to Paris under a promise of marriage, which was never fulfilled. After leaving him she returned home to find the parental door closed against her. Then she fell ill and spent almost a year in a Paris hospital. Then she met a philanthropic Russian who became interested in her, and adopted her as a daughter. Hence she adopted his name, and on his death inherited his large fortune.

Meanwhile her parents have died with grief over their daughter's shame, and her sister has entered a convent. With ample means at her command she determines to revenge herself on the man who had ruined her. She meets the Marquis in Paris, but he fails to recognize in the elegant woman of the world the little Swiss maiden he had lured away from her mountain home. He falls desperately in love with her, proposes, and is accepted. The wedding takes place, but when, after the guests have departed the Marquis attempts to embrace his bride, she repulses him, and divulges her identity. She declares her determination to avenge the death of her parents and her own twelve years of martyrdom by abandoning him at once.

After her dramatic exit, Count Ogareff, a discarded suitor, insults the Marquis, and a duel in the forest of St. Cloud ensues the next morning. Madelon, hearing of her husband's danger, hurries to the scene, where she finds him wounded, and woman-like convinces herself that her supposed hatred was nothing but the intensity of love. A reconciliation follows, and the honeymoon is duly resumed, when she discovers that the Marquis is in reality the twin brother of her former lover.

To Nemesis is essentially a drawing-room play, as with the exception of the second tableau of the last act all the scenes are interiors. The author, Mrs. Pacheco, has fortunately supplied crisp and clever dialogue in which Rose Coghlan scintillates to special advantage. Nevertheless, the piece is talky now and then, and the plot seems better suited for a French novel than an up-to-date drama.

Miss Coghlan made the most of the dramatic dénouement in the fourth act, and, owing to her magnetic personality and histrionic efficiency succeeded in sustaining the audience's interest in the play throughout the performance.

Frederic de Belleville was in his element as Count Ogareff. Henry Jewett looked rather too juvenile for a character of the Marquis d'Aumale type.

Cecil M. York gave an amusing character sketch of Hon. Tom Abington Smythe. J. W. Shannon acted with customary cleverness in the role of Dr. Stuyvesant Smith, but should make up his moultache to look a trifle more realistic.

Mason Mitchell as Henri d'Alembert, H. W. Montgomery as Dr. Marteau, Franklyn Roberts as Captain Renaud, and Harry Courtaine as Nikifor, all did well.

Effie Shannon gave an artistic and sympathetic personation of Alise Flaubert. Maxine Elliott as Baroness de la Bruyère, Hattie Russell as Mme. Froissart, Ida Von Trautman as Mme. Ipanoff, Blanche Burton as Mme. Grangelieu, and Gertrude Elsmere as Nadine acquitted themselves creditably in the work allotted them.

The interior settings are handsome and appropriate, and the Forest of St. Cloud is quite picturesque.

## Daly's.—Twelfth Night.

Viola	Ada Rehan
The Countess Olivia	Sybil Carlisle
Maria	Percy Haswell
Orsino	Francis Carlisle
Sebastian	Sidney Herbert
Antonio	Charles Wheatleigh
A sea captain	Hobart Bosworth
Valentine	Gerald Maxwell
Curio	William Stuart
Sir Toby Belch	James Lewis
Sir Andrew Aguecheek	Herbert Gresham
Fabian	Alfred Hickman
Feste	Lloyd Daubigny
Captain of the Duke's Guard	Campbell Gollan
An officer	Edward McLaughlin
A priest	Thomas Bridgland
Malvolio	Henry Dixey

Mr. Daly's company received such a welcome home last Tuesday evening as they are not likely to forget. The theatre was crowded with the most representative audience that has gathered in a New York playhouse this season. Such eagerness was there on the part of the public to assist at Mr. Daly's reopening that every seat was bespoken days before.

Twelfth Night was chosen for the reëtrée of these favorite players, and it was an excellent choice, permitting as it did Miss Rehan's return in a character that reveals all her charm as a woman and skill as an actress. Not since the days of Neilson has there been seen on the New York stage a Viola so delightful and so satisfying to the taste of dramatic connoisseurs. But it is needless to dwell upon Miss Rehan's impersonation of a role which won the undivided praise of all critics when it was first witnessed at Daly's a few seasons ago. The merits that distinguished it then are intensified now. Miss Rehan was received most enthusiastically when she first entered the scene, and during the evening her efforts were applauded liberally.

Miss Carlisle was not an altogether ideal Olivia, but she acted the part intelligently and read the lines with good discretion. Thoroughly charming and delightful was the Maria of Miss Haswell, whose vivacity and spontaneous mirth were irresistible.

Mr. Carlyle made a handsome Duke but his elocution was often faulty. Mr. Wheatleigh as Antonio, Mr. Daubigny as the clown and Mr. Gresham as Sir Andrew gave careful and artistic interpretations.

Mr. Lewis' Sir Toby Belch is matchless on the

contemporary stage. Its breadth, its unction, its humor, are a revelation to those that associate him with characterizations that are distinguished chiefly by dry eccentricity and quiet drollery. It is a performance that exhales the true Shakespearean flavor.

Mr. Dixey played Malvolio capably, keeping the part within its true confines—a feat that Mr. Irving fails to achieve when he essays it. Mr. Dixey is rapidly coming to the front as a legitimate actor and in his present school he bids fair to develop hitherto unsuspected powers.

The management of the stage was marvellous. There was not a hitch or a wait, although the production is elaborate and the change of scene frequent. The *entr'actes* were brief. Everything moved with the smoothness and the accuracy that reveals the presence of a master spirit. The performance was an object lesson in stage direction for managers and stage managers.

The next revival announced by Mr. Daly is Love on Crutches, which has not been seen here in eight years.

## Academy of Music.—The Cotton King.

Melodrama in five acts by Sutton Vane. Produced Dec. 3.

Jack Osborn	Eben Plympton
James Shillinglaw	Dominick Murray
Richard Stockley	Cuyler Hastings
Mr. Fonseca	Edward R. Mawson
Rev. Mr. Ponder	Edward See
Benjamin Tupper	Dan Collyer
Silas Kent	J. W. Davenport
Kitty Drayson	May Wheeler
Mrs. Drayson	Selden Irwin
Kitty Marshall	Amelia Summerville
Elsie Kent	Bijou Fernandez

The Cotton King, which was produced for the first time in New York last night at the Academy of Music, proved to be a melodrama of the conventional stamp.

There is, however, plenty of "stuff" in the piece, and it will probably be most successful with the audiences that like that kind of play.

The hero, Jack Osborn, is known in America as the Cotton King. He goes to England, buys the Ashton cotton mills and loves Hetty Drayson. Richard Stockley, the villain, manages to ruin Osborn by falsifying a cablegram. He has also seduced Elsie Kent, a mill hand and charges Osborn with the crime. Osborn comes to America followed by Stockley who has him imprisoned in an insane asylum.

Osborn escapes, returns to England and rescues his betrothed at the moment her life is attempted by the villain, who tries to crush her life out under an elevator. Every one is united and happy and the play ends.

The construction of the play is uneven. Some of the scenes are effective and thrill the spectator; others are crude and fall flat. Effective comedy is plentifully interspersed throughout the five acts.

The play is elaborately staged, each set having been especially painted and made for this production by John Thompson, John R. Wilkins and Harley Merry. All of it is excellent.

Eben Plympton carried weight as the hero, although he seemed somewhat mature for the part. Cuyler Hastings gave a conventional performance of the villain.

Dominick Murray, in some of the best sketched scenes of the play, gave a clever performance of James Shillinglaw, the inebriate engine-driver, and Dan Collyer was capital as Benjamin Tupper.

May Wheeler's heroine was rather stereotyped, and Mrs. Selden Irwin played an old dame's part with discretion.

Amelia Summerville was good in a comedy part, and Bijou Fernandez made a girlish and sympathetic Elsie Kent.

## Grand Opera House.—Shaft No. 2.

Melodrama in five acts by Frank L. Dixey. Produced Dec. 3.

Jim Rathburn	Frank Losee
Samuel Edeson	Richard Nesmith
Hiram Ely	J. E. Gilbert
Alfred Nelson	Paul Scott
Teddy O'Rourke	J. F. Macdonald
Governor Willoughby	Wilson Hall
Tom Wilder	Ben. D. Deane
Dr. Stone	V. M. de Silke
Mr. Selfridge	Wm. Mould
Maggie Daly	Jessie West
Mrs. Rathburn	Mrs. W. G. Jones
Elsie	Nina Maitland
Judy O'Rourke	Marion Elmore

Shaft No. 2, a melodrama of mining interests by Frank L. Dixey, was presented at the Grand Opera House last evening.

The story is that of an electrical engineer, Jim Rathburn, who is about to complete a new electric mining machine. The villain, Hiram Ely, determines to disable Jim so that he cannot complete it.

One of the scenes shows the working shaft of a mine with two of its levels. As Jim brings his sweetheart, Maggie Daly, down into the mine, the assistant villain, Alfred Nelson, decides to wreck the machinery that works the car up and down the shaft. Jim and Maggie escape through an old air shaft that they succeeded in reaching after great peril by climbing up the side of the shaft.

In the next scene Jim is chloroformed while at work and just as Nelson is about to leave the shop after destroying the machine, the latter is killed by a bolt of lightning. Jim is convicted of having murdered Nelson, and is sentenced to be electrocuted. At the last moment Maggie lays before the Governor the confession of Ely that Jim is innocent, and he is duly reprieved. Meanwhile Jim has been strapped in the chair, and the current is about to be turned on, when Maggie rushes in and falls fainting on the floor with the reprieve in her hand.

In the last act it turns out that Maggie is the long-lost daughter of the proprietor of the mine and the matrimonial prospects of Jim and Maggie are most encouraging.

The melodrama, aside from its scenic accessories, possesses considerable merit. The interest is sustained throughout, and the climaxes are effective.

The mechanical effects are elaborate. The mining and storm scenes are skillfully worked, and on Monday night provoked enthusiasm on the part of the upper portion of the house.

Frank Losee played the hero with force and manliness, and Jessie West gave a pleasing performance of Maggie Daly.

Paul Scott was effective in a character part of the villain's assistant, and his clever stage management was also much in evidence.

Richard Nesmith made the most of the part of Samuel Edeson, and as the villain J. E. Gilbert proved sufficiently wicked.

The comedy element supplied by Marion Elmore and J. F. Macdonald lightens the play.

Others in the cast are V. M. de Silke, Wilson Hall, Ben. Deane, Mrs. W. G. Jones, and Nina Maitland.

## Koster and Bial's.—Vaudeville.

A feature new to America was introduced last night at Koster and Bial's in the person of Mlle. Eugénie Petrescu from the Nouveau Cirque, Paris, where she has created much wonder. Her stay here will be productive of no less amazement.

She performs marvels while sustaining herself by her arms and hands that would credit another while employing the legs and feet. She literally turns nature upside down. Carmencita enters in her last week prior to her departure for Europe, and the Finneys repeat their marvellous aquatic performances. Others in the bill are the Forrest Brothers, very funny musical eccentrics; Ermina Chelli, a female artist who performs some clever feats on a swinging trapeze; Duncan the ventriloquist; the Brothers Rosow, lilliputian athletes; Jansen, Riano and Bentley, Ivan Tschernoff and his troupe of trained dogs, and Mons. and Mme. Bruet-Rivière, duettists and imitators and the always popular and artistic Living Pictures.

## Tony Pastor's.—Variety.

A pure variety entertainment can always be found at Tony Pastor's, where there is no resort to the sensational or *double entendre* witticisms. The popularity of the house is maintained legitimately. This week's bill pleased a good-sized audience on Monday night. A new song, "The Tramp that Slept at Pastor's," was sung by The only Tony in his imitable style. The Sisters Preston were roundly applauded for their clever work in character sketches. Among the others who added strength to the performance were, Burns and Coakley, Louise Allsten, J. C. Harrington, McNulty Sisters, Brothers Venola, A. H. Wilson, The Higleys and Shedman's dog circus.

## At Other Houses.

A Woman's Silence has proved a drawing attraction at the Lyceum. Isabelle Irving has replaced Georgia Cayvan in the role of Dorothea March.

This is the last week of Jacinta at the Fifth Avenue, where Fanny Davenport is to produce Gismonda next Monday.

The New Woman is still on exhibition at Palmer's.

Palmer Cox's Brownies continues to divert large audiences at the Fourteenth Street Theatre.

Too Much Johnson is acknowledged to be a veritable laugh-maker and is crowding the Standard at every performance.

Little Christopher Columbus is approaching its hundredth performance at the Garden.

Prince Ananias is amusingly and artistically presented by the Bostonians at the Broadway.

Wilson Barrett in The Maxman has entered upon the second week of his engagement at the American.

William Hoey, of "Old Hoss" popularity, supplies farce-comedy merriment at the Bijou.

Rob Roy continues its prosperous run at Herald Square.

A Temperance Town is at the Columbus Theatre this week.

Shenandoah has removed from the Academy of Music to the Harlem Opera House for this week.

The Ivy Leaf will please audiences at Jacobs' this week.

The Stowaway opened to a large audience at Niblo's on Monday night for the week.

Old Glory was greeted by a large and patriotic audience at the People's on Monday night, and will continue through the week.

## BROOKLYN THEATRES.

## Columbia.—1492.

Rice's Surprise Party in 1492, with the Kilanyi living pictures, crowded the Columbia to the doors on Monday night. Theresa Vaughn and her songs were applauded to the echo. Walter Jones was intensely amusing as the tramp, and Richard Harlow was graceful as the Queen. Edward M. Favor made a great hit with his songs, and the chorus girls filled their parts and their thighs to perfection. The living pictures created a sensation. Next week, E. H. Sothern.

## Park.—Shore Acres.

Standing room only has been the rule for the past two weeks at Colonel Sina's pretty playhouse. James A. Herne in Shore Acres is the attraction. On Monday night—the first night of the third consecutive week—every seat was filled, hundreds of people stood, and other hundreds were turned away unable to get in. Next week, Marie Jansen.

## Amphion.—The Devil's Deputy.

Francis Wilson opened to a flattering house at the Amphion on Monday night. The star as the innkeeper was irresistibly funny, and Lulu Glaser, Amanda Fabris, J. C. Miron and Rhys Thomas gave good support. Next week, 1492.

## Notes.

Charles L. Davis in Alvin Joslin is at the Empire.

At the Lee Avenue Academy Austin's Giganteans and living pictures are the bill.

Charles T. Ellis in Casper the Voller is playing at the Gaity.

Sanford's Stock company in Under the Lash is at the Star.

The New South is at the Grand Opera House.

The Still Alarm will thrill the patrons of the Bijou this week.

Captain Samm's Majesties, including Lydia Veamans-Titus, are at Hyde and Behman's.

De Wolf Hopper will likely play Santa Claus at both the Columbia and Amphion Theatres on Christmas Day.

John Peachey, of the 1492 company, was fined by Sheriff Butting on Monday night.

## OBITUARY.

Kate Nash died at Fairfield, Conn., on Nov. 28.

Herman James Eddy, a brother of Jerome Eddy, the well-known theatrical journalist, died in this city last Thursday of pneumonia.

W. R. Leary, a member of the Olympic Quartette, was found dead in his room in the Hotel Trafalgar on Fourteenth Street last Friday. The deceased was thirty-five years old and unmarried. Death was due to heart disease.

Edouard Thierry, a well known French literary man, and at one time the administrator of the Théâtre français died on Nov. 28. He won a wide reputation as a dramatic critic besides many essays on the drama. He was eighty-one years old.

Sam Charles (Bugbee), an actor well known throughout the country, died at his residence, 115 Sacramento Avenue, Chicago, on Nov. 21, aged forty-six, of valvular disease of the heart. The deceased entered the army at the age of sixteen and served three years with Company M, First Regiment of Massachusetts Artillery. His professional career began at the Boston Museum in 1862 as a member of the stock company. After that he supported several well known stars, among them Carlotta Le Clercq, John Collins, Fanny Herring, Louis Aldrich, Frank Mayo, and Ezra Kendall. During the seasons of 1891-2-3-4 he went with A. V. Pearson's The Midnight Alarm. When taken ill, Mr. Charles was stage manager of the Gillis Opera House, Kansas City. The funeral took place on Nov. 24 and was largely attended. The deceased leaves a widow, professionally known as Anna M. Quinn, in comfortable circumstances.



## AS YOU LIKE IT.



HERE must have been a lively scene on the stage of Abbey's Theatre last week when, during a rehearsal of *The Grand Duchess*, Snazelle threw up his part of General Boum. Richard Barker, it appears, was in charge of the stage, and he angered Snazelle by his criticisms of the latter's performance. "I want you to know," Snazelle is reported to have said to Barker, "that this isn't the first time I've played the part. I have a reputation at stake, and I intend to play it as I think it should be played, without any interference from you." Lillian Russell took a hand at this point, saying she agreed with Mr. Barker. "Have a care, madam," continued the angry actor, "or I'll bring an action against you. The fact of the matter is, that if I were permitted to play the part as I want to play it there would be two stars in *The Grand Duchess* instead of one, and that, of course, would not suit you. I beg, therefore, to tender my resignation." And that is how Hallen Mostyn came to be engaged for *The Grand Duchess*.

Miss Russell's next production will be a revival of *La Belle Helene*, which she will play alternately with *The Grand Duchess* on the road. Nothing new appears to be in sight, although she had some idea of doing *Doris*, Alfred Cellier's comic opera.

Charles Frohman expects to have five hundred actors under salary next year; this season he has more than three hundred. In reply to certain protests against importing English actors when Broadway is full of idle American actors, Mr. Frohman has this to say: "Two of the English plays I have secured for next season are burlesques, and English burlesques, to be successful in this country, must be played by English actors. In the case of *The Shop Girl*, I shall merely bring over a few of the performers who have made successes in their special line of work. The other parts I shall fill with American actors."

"A playwright should be a great reader," remarked David Belasco recently. "He should read everything he can lay his hands on—papers, novels, books on medicine, books on law, history, science, theology, and philosophy, and when he is at work on a play he should exhaust all the available literature on the subject of his play. When I was working on *Men and Women* with poor De Mille I buttonholed everybody who knew anything about banks and banking and made their lives miserable. I interviewed bank presidents, cashiers, clerks, lawyers, and policemen. I obtained permission to look at the books of the old Sixth National Bank, and I posed over the musty ledgers until I was exhausted. But the result is worth the trouble. You get your local color, your atmosphere, and half the battle is fought."

"American playwrights discourage American managers from producing American plays," said a well-known New York manager recently. "Many of our writers for the stage are journalists, and there is so much rivalry and jealousy among them that they never fail to attack a fellow journalist's play on general principles. In this respect, a manager's work is much easier in France and England, where there is more *esprit de corps* among literary men than there is here."

John L. Sullivan, ex-pugilist, is starring in *A True American*; James J. Corbett, champion of the P. R., is the principal attraction of *Gentleman Jack*; Steve Brodie, bridge jumper, is the star of *On the Bowery*; Tom Gould, dive keeper, and George Appo, confidence man, are co-starring in *In the Tenderloin*, and certain so-called managers are going round bragging that they will shoot their man on sight.

Did you ever see a girl who was brought up (?) upside down; that is to say, who has to be led by her feet as one would lead a child by the hand? There is such a young woman now exhibiting herself at Koster and Bial's. Her name is Eugénie Petrescu. She is not a freak. On the contrary she is well formed and has an attractive face and golden hair. She is merely tired of the old-fashioned way of walking and prefers to ambulate with her legs in the air. Her father, a distinguished looking foreigner with a gigantic diamond and a good supply of *table d'hôte* French, told the doctors and newspapermen present at a private exhibition that when his daughter was a child he noticed that she always drew the weight of her body on her hands and knees and not on her feet as the ordinary mortal does, and he said, "With time and patience I soon had the pleasure of seeing my daughter use her hands like feet." With evident regret he added: "If she had been brought up among quadrupeds I have no doubt that, by now, she would be a quadruped." What neglected opportunities!

It is in consequence of the late Czar's death and the temporary closing of the Russian places of amusement that a trip to America by Yvette Guilbert is rendered possible. She has been offered by Edmund Gerson a guarantee of \$700 a week for a four weeks' engagement in New York. If a success, the engagement will be lengthened and other cities visited. In Paris Guilbert commanded 600 francs a night, and in London £40 a night. And five years ago she and her mother were starving in a Paris garret.

The lack of intelligence in some bill-posters is appalling. William Hovey has a very effective three-sheet for *The Flams*. It consists of three figures, two men and a woman. The woman is supposed to be in the middle, the men slightly turning to ogle her as she trips by. The bill-poster got the relative positions all right, but posted the woman upside down, so that her legs were in the air and her face near the masher's boots, and he walked away without noticing his mistake. However, it has been noticed by Mr. Hovey's manager, I imagine, for it has been rectified since.

I see that Sardou's amiable New York agent, Elisabeth Marbury, protests against sundry remarks made in this column concerning Sardou's "new" plays, *Americans Abroad* and *A Woman's Silence*. Womanlike, Miss Marbury accuses me of questioning the authorship of the entire string of Sardou plays, from *La Taverne des Érudits* to *Gismonda*. Of course, I never hinted at anything of the kind. I said that the two pieces bearing Sardou's name, *A Woman's Silence* and *Americans Abroad*, had not been produced in Paris, which is true. As a rule, Parisian managers are not apt to neglect new Sardou plays, however bad they may be, and the fact that

neither *Americans Abroad* nor *A Woman's Silence* has yet been seen in Paris, although the former play was done here over a year ago, is significant. I do not see that M. Sardou's honor is impeached because he succeeds in disposing to American or English managers of plays written before he made his mark as a dramatist. All successful authors do the same thing. But why *A Woman's Silence* is proven to be a bona-fide up-to-date Sardou play by the fact that Comyns Carr "has read every line of the manuscript," I fail to see.

## SAID TO THE MIRROR.

ENNET CORRIGAN: "I am playing a small part in *The Bumble Shop* at present just to keep myself from resting, and in the hope that my present manager may see his way to give me a better part later on. I noticed in a recent *Mirror* that an 'ambitious leading man' advised young actors to play themselves always and thus create a demand that they alone can supply. Such advice is, of course, execrable from the artistic point of view, but by no means bad from the purely commercial point of view. What reward awaits the artistic actor save the applause of a few connoisseurs? The people who understand art even in a big city like this wouldn't make a respectable one-night stand."

BRANCH O'BRIEN: "Bob Hilliard played to a splendid audience in Watertown a few nights since. I was sitting in the box-office when a man approached the window and asked for two fifty-cent seats. 'All gone,' said the happy ticket seller. 'Nothing but standing room left.' 'That so?' responded the would-be spectator, adding: 'Well, give me two of them together if you can.'"

FRED EDWARDS: "Kindly contradict the report that I am about to return to England. I am entirely satisfied with America and have taken out naturalization papers. There is plenty of work over here for good stage managers. It is only the incompetents who complain of hard times."

W. J. FIELDING: "I shall close my engagement as business manager of the Our Flat company next Saturday in Montreal and shall probably return to New York on Dec. 12. This is the first season in twelve years that I have found myself disengaged."

THOMAS Q. SEABROOKE: "Ludwig Englender has composed half the score of *The Calif*, the new opera which I shall present next season, and Harry B. Smith has almost completed the libretto."

KATHERINE GREY: "I have just run into town from Philadelphia on a flying visit to some friends. I was much annoyed by the report that I had left Mr. Mansfield, and that there had been some misunderstanding between Mr. Mansfield and myself, for nothing could be further from the truth."

DUDLEY MCADOW: "Kellar has established the fact that Indianapolis is good for a week stand. He has just finished a week there to over \$4,000 gross."

LOUIS ALDRICH: "I came into town yesterday (Sunday), and leave again in a few hours for Philadelphia. Our business has been very good out West, but I am tired of playing seven days in the week, with three matinees. In four weeks I played at thirty-nine performances, and I tell you it wears a man out. Mind you, I believe in the continental Sunday, and I believe we shall eventually come to it in New York. But our actor must have some rest, and if there must be a Sunday matinee, let the actor rest on the Saturday afternoon."

J. W. McKINNEY: "De Wolf Hopper did a great business at the Columbia Theatre in Chicago, although at first the people thought it was a straight comedy. We will be home for Christmas, when we play in Brooklyn, Mr. Hopper appearing in the double of Dr. Syntax and Santa Claus."

ARTHUR LEWIS: "As *The Idler* has not proven a pecuniary success, we are going to relinquish it. I am going to lay off my company till just before Christmas and produce a new play which I think will be more acceptable to the average playgoer. We have consequently cancelled our tour for the next two weeks."

FREDERIC ORMONDE: "The Derby Winner will close in St. Louis this week. It has been handicapped by very bad booking, and the backers have lost heart. The Eastern time is good, and if a capable man of business were on the spot to take the reins I think a first-class season would be the result."

ARTHUR C. CLARKE: "My father was recently elected to Congress by a majority of four thousand-and-one votes. The Democratic candidate voted for himself."

WILLIAM CALDER: "With productions of *The Span of Life* in England, France, Germany, Holland, Russia, and Australia it may be truly said that the sun never set on it."

ANDREW A. MCCORMICK: "A factor in theatrical success which rarely reaps the reward of applause that greets the efforts of the actor, is the manner of heralding an attraction—in other words, the advance work. In no time within my connection with New York theatres do I recall more thorough and capable advance and newspaper work than the Bostonians have enjoyed for Prince Ananias."

WILLIAM PRUETTE: "I have a grievance, and it's rather an unusual one. I object to being looked upon as the star of the Rob Roy company, simply because I am playing the title-role. There is no star part in Rob Roy. There is not a bad part in the piece. We are all on an equal footing, but for some reason or another people have got an idea that I am the star and so expect ten times more of me than of the others. It's a shame!"

D. A. BONTA: "The Marie Burroughs company, after resting for a couple of weeks, reopens to-night (Dec. 3) in Boston. The Prodigate has been a big success wherever we have played it, and so far the tour has been most satisfactory to the star. Our only object in canceling a few one-night stands and coming into New York was to strengthen the company. I have engaged for the company Beverly Sitgreaves, Kate Lester and Marion Abbott."

EDWARD JAKOBOWSKI: "The concert I am going to give to bring out Miss Carle Dagmar will take place about Jan. 15. She will be supported by a strong array of first-class artists. She leaves England in about three weeks. During the week ending Nov. 24 she appeared at the Prince's Theatre, Bristol, as Baudis in *Philemon and Baucis*, Nedda in *Tagliani*, and the Queen in *The Huguenots*, scoring emphatic successes in all parts. The Bristol press state she will be a great loss to Sir A. Harris's Royal Opera company."

CHARLES J. BELL: "My name appeared on the Lyceum programme as Harry Bell on the first night of *A Woman's Silence*, and under that name I was pleased to read pleasant notices of my acting in all the papers, including *The Mirror*. But it was quite a blow to my *amour propre* to find that nobody detected the mistake, wasn't it?"

WILL BE PUBLISHED ON THURSDAY, DECEMBER 6.

## The Christmas Mirror

A SUPERB PICTORIAL HOLIDAY NUMBER OF NEARLY 100 LARGE PAGES, WITH A BEAUTIFUL COVER DESIGN IN COLORS BY JOHNSON, 200 PORTRAITS, 12 FULL PAGE PICTURES, SCORES OF ILLUSTRATIONS, AND LITERARY FEATURES OF A VARIETY AND INTEREST UNPRECEDENTED IN THE HISTORY OF DRAMATIC JOURNALISM.

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The artists who have illustrated this number include William Martin Johnson, W. H. Funk, F. W. Jopling, Leo Hauser ("Faki"), F. Fleming, Frank Gates, Walter Stearns Hale, G. B. Drake, Roy Leighton Budd, Reg. Morgan, G. V. Upjohn, J. W. Adams, and Jacobs.

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## CORRESPONDENCE.

(CONTINUED FROM PAGE 5.)

22. Mr. and Mrs. Robert Wayne opened a week's engagement 25 to a packed house. The Kid 3; Gracie Emmett 5.

**SEYMOUR.**—OPERA HOUSE (F. O. Cox, manager): Watson Sisters Nov. 20; good house; fair performance. Danger Signal played a fair house 21. Hi Henry's Minstrels 22; Charles A. Loder in Oh, What a Night! 1.

**FRANKFORT.**—COLUMBIA THEATRE (G. V. Fowler, manager): Danger Signal Nov. 21; fair business below; topheavy above.

**NEW CASTLE.**—ALCAZAR THEATRE (J. F. Thompson, manager): Danger Signal Nov. 21; large house. Hi Henry's Minstrels 22; big business. A Barrel of Money 23-1. ITEM: Your correspondent has got thirty-five orders for the CHRISTMAS MIRROR.

**LAFAYETTE.**—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Fimmigan's Ball played a large house Nov. 22. Watson's Sisters Specialty co. 23; good house. Lewis Morrison in Faust 24. Marie Louise Bailey 25; Slaves of Gold 26; Marie Wainwright 1.

**CADWALLADER.**—THEATRE (C. H. Cadwallader, manager): Hi Henry's Minstrels to a large and well-pleased audience Nov. 22. Mr. and Mrs. Oliver Byron in Ups and Downs of Life & Spider and Fly 7; East Mail 13; Lewis Morrison's Faust 15.

**COLUMBUS.**—CRUMP'S THEATRE (R. F. Gottschalk, manager): Hi Henry gave an excellent up-to-date minstrel performance to a crowded house Nov. 22. His Nibs the Baron 20; Pulse of New York 8; A Breezy Time 13.

## INDIAN TERRITORY.

**MUSKOGEE.**—TURNER'S OPERA HOUSE (Fred. E. Turner, manager): Brownlee and Hardy's Minstrels Nov. 19; receipts \$200; Jerry Hart did not appear as advertised; performance poor.

**ARDMORE.**—ANDERSON'S OPERA HOUSE (Anderson and Birch, managers): Huntley Comedy co. Nov. 12-17; good business. Jack Everhart, pugilist, 28. Carrie Lamont 22.

## KANSAS.

**GREAT BEND.**—GRAND OPERA HOUSE (Captain Lewis, manager): L. J. Carter's Fast Mail Nov. 22; good house and performance excellent.

**LAWRENCE.**—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, proprietor): The Spooner Comedy co. canceled a week's engagement here commencing 19. There are several good attractions booked for the near future.

**TOPEKA.**—GRAND OPERA HOUSE ("Doc" Newman, manager): Charles A. Loder, surrounded by a co. of well-selected people, presented the successful comedy, Oh, What a Night! Nov. 19. The piece is substantially the same as last season with the exception of a rather general change in the last act and the introduction of some new and taking specialties, principal among which were the Irish eccentricities of Mr. Cashman, some vocal selections by Banks Winter, and the buck dancing of Robert Conwell. A good-sized house was present to witness Mr. Loder's farewell tour, and every one seemed to enjoy the performance. The Wilbur Dramatic co. 30-1.

**EMPORIA.**—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Charles A. Loder in Oh, What a Night! to a large and well-pleased audience Nov. 20. Moody Quartette to a large audience 29; benefit of the Emporia Freshwater College.

**JUNCTION CITY.**—OPERA HOUSE (Thomas W. Dora, manager): Jane Nov. 20; good business; audience well pleased.

**WINFIELD.**—GRAND OPERA HOUSE (T. B. Myers, manager): The Jane Combs co. presented Romeo and Juliet to a fair-sized audience Nov. 21. Jane & Swanee River 8.

**PARSONS.**—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Jane Combs co. in Romeo and Juliet Nov. 19; large and fashionable audience. Charles A. Loder's Oh, What a Night! co. 21; good business. Old Squire Haskins co. 24; large business. Clark and Williams in Our Married Men 29.

**LEAVENWORTH.**—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): Albin, king of cantos, Nov. 22; crowded house, both matinee and evening. Robert Gaylor in Sport McAllister 23 to a good house. CHICKERING HALL (C. Hoffman, manager): Schumann Quartette 21.

## KENTUCKY.

**OWENSBORO.**—NEW TEMPLE THEATRE (J. J. Sweeney, manager): The Tornado 3; The Silver King 7; Lewis Morrison 10.

**PADUCAH.**—MORSEY OPERA HOUSE (Fletcher Terrell, manager): Spider and Fly Nov. 23; fair business. Home talent opera production 27, 28.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, manager): Blue Jeans Nov. 23, 24; large houses. Spider and Fly 25; The Derby Winner 30-1.

**MAYSVILLE.**—WASHINGTON OPERA HOUSE (E. L. Kineman, manager): His Nibs the Baron Nov. 21; fair house. John Griffith in Faust played a return date by request 24 to a full house. Very large and pleased audience.

**HENDERSON.**—PARK THEATRE (A. D. Rogers, manager): She played a fair-sized audience Nov. 27. Our Country Cousin 1; Derby Winner 4; Hi Henry 20. Galt's Opera House: Van's Minstrels 10.

**BOWLING GREEN.**—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Frank Jones in Our Country Cousin Nov. 23; good business. Carl A. Haswin in The Silver King 3.

**WINCHESTER.**—OPERA HOUSE (E. L. Kineman, manager): John Griffith in Faust Nov. 21; large audience. Mr. Griffith received three curtain calls. His Nibs the Baron 22; Spider and Fly 27; big business. Hi Henry's Minstrels 4.

## LOUISIANA.

**SHREVEPORT.**—GRAND OPERA HOUSE (Leon M. Carter, manager): The Silver King Nov. 20; very good house. Tony Farrell 27; Devil's Auction 12; Lillian Lewis 13.

## MAINE.

**PORTLAND.**—LOTHROP'S PORTLAND THEATRE (Charles C. Tuckersbury, manager): The amateur musical show by the Portland Lodge of Elks Nov. 26, 27 constituted their fourth annual benefit and made a great hit to a S. R. O. house. The Wilks Brothers in The Two Old Cronies on Thanksgiving Day to big business. Colonel Robert G. Ingersoll 4. CITY HALL (Dyer Brothers, managers): Primrose and West's Minstrels 29; good houses. ITEM: The course of Stoddard lectures will be delivered here 6, 10, 17, 24, Jan. 3.—Tommy Glynn, formerly of this city, is with Primrose and West, and his act was warmly received 29.—C. A. Burdette, representing John L. Stoddard, was in town last week. Stoddard's Band at City Hall 24. Large house.—C. Dana Holt, cornetist, in Callahan's Orchestra, joined Stoddard's Band here 24.

**BATH.**—ALANIDA OPERA HOUSE (H. Donnell, manager): Sousa's Band gave one of the finest concerts ever heard in this city Nov. 23, to a large house. Columbian Minstrels 29. COLUMBIA THEATRE (F. A. Owen, manager): Mikado, local talent, 23, 24; good business. Charley's Aunt 29.

**ROCKLAND.**—FARWELL OPERA HOUSE (G. L. Black, manager): Sousa's Band to the largest house of the season (1,200 persons) Nov. 22. Charley's Aunt 27.

## MARYLAND.

**FREDERICK.**—CITY OPERA HOUSE (Frank B. Rhodes, manager): George Dixon's Vaudeville co. Nov. 22; fair audience. Pawn Ticket 210, 27; small but pleased audience. Byrne Brothers' Bells 3.

**ANNAPOLIS.**—OPERA HOUSE (William Sims, manager): Wife for Wife Nov. 20; fair business; performance excellent. Willard Clark underlined.

## MASSACHUSETTS.

**WORCESTER.**—OPERA HOUSE (George W. Wilson gave his first production of The Guy not to a delighted audience Nov. 24. Coon Hollow 27; good house. Carrie Turner in Crust of Society 29, with Thanksgiving matinee. LOTTERY'S OPERA HOUSE (Alf. T. Wilton, manager): Valdaire's Vaudeville co. 21-24; Criterion Vaudeville co. 25-28; all to good houses. FRONT STREET OPERA HOUSE (George H. Baccalar, manager): A Liberty Bell 21, 22; Rice and Barton's Comedy in McDoodle and Poodle 23-26.

**SPRINGFIELD.**—COURT SQUARE THEATRE (W. C. Lenoir, manager): The Derby Mascot Nov. 24, 25; light business. Rice's 1402, 26, 27; crowded houses; excellent performance. Co. Robert G. Ingersoll delivered his lecture on "The Bible" 26, and to offset any harm he may have done a local society distributed tracts to the audience as they left the theatre. Marie Jansen 3; Primrose and West's Minstrels 4; A Black Sheep 8. PARLOR THEATRE (H. B. Tucker, manager): These people were at this theatre week of 26-1. Emma Cortelli, Pantzer and Scott, Ayers, Spaulding and Kents, Florence Zellner, and Harrington and Aubrey.

**HOLYOKE.**—OPERA HOUSE (W. E. Kendall, manager): Primrose and West's Minstrels Nov. 22; audience of 1,000. The Engineer 23; Colonel R. G. Ingersoll 27; both to fair houses. Rice's 1402, 28; sold out in advance. THE EMPIRE (W. D. Bunnell, manager): Nelson's Comic Opera and Vaudeville co. 20-27; Sawtelle's Dramatic co. 28; both to fair attendance.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): Powers' co. in The Ivy Leaf Nov. 22; good house. Richard Golden in Old Jed Proddy 29; large and delighted audience. James Connor Roach 29 in Rory of the Hill to a fairly good house. Primrose and West's Minstrels 4; Sowing the Wind 4; Colonel Robert G. Ingersoll 10. RICH'S THEATRE (John P. Wild, manager): Marie Griffith, Hillman and Davis, McPhee and Hill are some of the clever people appearing this week. GAIETY AND BIJOY (George F. Danbar, manager): Ford and Francis have the former of the Wonderland, has been refitted and renamed. It will open Thanksgiving Day with The Colonel and I for three nights. ITEM: Edith Raynes succeeded Virginia Clay as leading lady of The Ivy Leaf co. 24.

**GLOUCESTER.**—CITY HALL (Popular Amusement Club, managers): Hands Across the Sea Nov. 24; good house.

**PITTSFIELD.**—ACADEMY OF MUSIC (C. A. Burbank, manager): Herbert Cawthron in A Cork Man Nov. 22; fair business. Mrs. Langtry in A Wife's Peril 22; good business. The Engineers 24; Fannie Rice in Miss Innocence Abroad 26; Shore Acres 30.

**LYNN.**—THEATRE (Dodge and Harrison, managers): William Barry in The Rising Generation to fair business Nov. 22. Primrose and West's Minstrels 24; S. R. O. Coon Hollow 26; Lost in Egypt 29 (Thanksgiving) matinee and evening; Denman Thompson's Songs, Illustrated and Illuminated, 30-1. Col. Robert G. Ingersoll 5. MUSIC HALL (C. E. Cook, manager): Variety 26-1; good business.

**HAVERHILL.**—ACADEMY OF MUSIC (James F. West, manager): Sousa's Band gave a grand concert Nov. 21 to a crowded house. William Barry 24; large house. Primrose and West's Minstrels 26; packed house.

**BROCKTON.**—OPERA HOUSE (G. E. Lothrop, manager): Maude Hillman closed a very successful week Nov. 24, playing to the largest matinee on the above date ever given at this house. Prince Pro Tem 6. PARK THEATRE (Griff Williams, manager): This house has changed management, but still continues to draw good-sized audiences and give good performances. ITEM: Mortimer Murdoch has leased The Hoop of Gold to the Maude Hillman co.—Oscar W. Dibble, for the past nine seasons with the Mora-Williams co., is treasurer of the Hillman co.

**ANDOVER.**—OPERA HOUSE (Havden Brothers' managers): A. A. Farland Nov. 26; packed house. His selections on the banjo pleased everybody. Lost in Egypt 27; fair business. Maude Banks in The Victor 29.

**SALEM.**—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): The Jules Grau Opera co. to fair business Nov. 19-24. G. W. Wilson in The Gadabout 29.

**WALTHAM.**—PARK THEATRE (W. D. Bradstreet, manager): V. M. C. A. Minstrels (local) drew two large audiences Nov. 21, 22. James Connor Roach and his excellent co. in Rory of the Hill played to a well-filled house 24. Mr. Roach is a pleasing delineator of heroic Irish character, but would do well to eliminate the greater portion of the "gags" in which his lines abound. St. Joseph's Minstrels 29; Bristol's Equines 30-1.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): James Connor Roach in his new Irish play Rory of the Hill Nov. 26, played a large and fashionable audience. He was called before the curtain at the close of the third act. It was the best and most refined Irish play ever produced here. Prof. D. M. Bristol's Equestrianism 28, 29.

**TAUNTON.**—THEATRE (H. L. Peck, manager): Lost in Egypt Nov. 21, small house. Sousa's Band 27; delightful concert to a large audience. Sowing the Wind 4; George Wilson 10.

**CHELSEA.**—ACADEMY OF MUSIC (James B. Field, manager): Waite's Comedy co. Nov. 24; good business. George W. Wilson in The Gadabout 27; large and fashionable audience.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): William Barry in The Rising Generation Nov. 23; pleasing performance, fair-sized house. Peter Maher's Specialty co. 24; big galaxy. Leon W. Washburn's Lost in Egypt drew poorly 26. Primrose and West gave a most enjoyable performance 27 to a packed house. George Wilson received a very cordial welcome on his appearance in his old place on the end. Zephra (local) 5-9; Coon Hollow 10. CITY HALL: Fisk Jubilee Singers entertained a large audience 26.

**NORTH ADAMS.**—WILSON OPERA HOUSE (Thomas Hanley, manager): London Gaiety Girls Nov. 22-24; packed house nightly. Shore Acres 1; Hands Across the Sea 3; Maude Hillman 10-15. COLUMBIA OPERA HOUSE (Mead and Magonis, managers): The Engineer 29; under very light business; should have been much better. Rice's stock co. 3-8. THE BIJOY (William Henry, manager): Kitty Alayne's Parisian Beauties 26-1; good business. The Raven's Nest 26-1.

**NEW BEDFORD.**—OPERA HOUSE (W. W. Cross, manager): The Ivy Leaf Nov. 21; good house. Richard Golden in Old Jed Proddy was warmly received 23 by a large audience. Rory of the Hill 27; large audience; co. good, general satisfaction.

**SOUTH FRAMINGHAM.**—ELMWOOD OPERA HOUSE (Keller and Schaeffer, lessees and managers): Lost in Egypt Nov. 22; good attraction; fair house. Davis' U. T. C. 28.

**LOWELL.**—OPERA HOUSE (Fay Brothers and Hoffer, managers): William Barry in The Rising Generation delighted a good house Nov. 21. Denman Thompson and co. presented The Old Homestead 23, 24 to crowded houses. The matinee was to a S. R. O., the largest this season. Lost in Egypt 26; The Derby Mascot 29; Primrose and West 1; Stoddard 4. MUSIC HALL (Thomas and Watson, managers): Rice's Grand Opera House stock co. in repertoire, week of 19 to good business. Edith Tucker in repertoire underlined. ITEM: The Lowell Symphony orchestra gave a well-attended concert 25 to a large house. Emile Lavigne gave a very fine violin solo. The Stoddard lectures are booked for 4, 13, 20, 27, 31, and are having an immense advance sale.

**TURNER'S FALLS.**—COLLE OPERA HOUSE: Firemen's benefit ball Nov. 23; good attendance. Daisy Bell 5.

**GREENFIELD.**—OPERA HOUSE (S. J. Lawler, manager): Greenfield Comedy Club Nov. 27, 28; good business. U. T. C. 12.

**MARLBORO.**—THEATRE (F. W. Riley, manager): The Bubb Comedy co. closed a fair business on Nov. 21. The Derby Mascot 3; Davis' U. T. C. 8.

**WESTFIELD.**—THE OPERA HOUSE (A. H. Furrow, manager): A Cork Man Nov. 22; small house; pleasing entertainment. Hillman Dramatic co. 30-1.

## MICHIGAN.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Still Alarm Nov. 22; small audience. The Burglar 22; fine performance and worthy of a better house. The Tornado 27; Cleveland's Minstrels 28; Charity Ball 29; Kimball Opera Co. 3; Walker White-side in Hamlet 5.

**BATTLE CREEK.**—HAMILIN'S OPERA HOUSE (E. R. Smith, manager): Florence Brindley in The Captain's Mate Nov. 20; Still Alarm 22; both to small houses. Side Tracked 23; The Hustler 28; both to fair-sized houses.

ITEM: The Mirror is on sale at E. R. Smith's news-stand.

**OWosso.**—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Side Tracked Nov. 13; good house; performance good. Woodhull's Aunt Sally 19; Peck's Bad Boy; satisfactory performance; fair business. Cleveland's Minstrels 25; U. T. C. co. 29; Operetta Titania (local) 2-4. ITEM: Have had a better sale of CHRISTMAS MIRRORES than ever before.

**JACKSON.**—HERRARD OPERA HOUSE (W. W. Todd, manager): Jule Walters in Side Tracked Nov. 26; large and well-pleased audience. Frohman's Charity Ball 21; large and fashionable audience. Rickert's Frohadows 28.

**MANISTEE.**—OPERA HOUSE (Ed. Johnson, manager): Aunt Sally 24; good business. UNION HALL (P. R. L. Carl, manager): L. Morgan Wood, lecture on "Manhood Triumphant," large and fashionable audience.

**SAGINAW.**—ACADEMY OF MUSIC (S. G. Clay, manager): The Ship of State Nov. 19; fair house. Felix Vincent 20; crowded house. Steve Brodie in On the Bowery drew a S. R. O. house 23. The Burglar 24; small house. Tornado 29; Cleveland's Minstrels 29; Charity Ball 30.

**ADRIAN.**—CROSWELL OPERA HOUSE (Cook and King, managers): Charity Ball Nov. 19; good sized audience. The Captain's Mate 21; well pleased but top heavy audience.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Still Alarm was seen by a fair house Nov. 24. John E. Tierney in The Hustler pleased every one 27; good business. The Burglar 3; Corinne 7. STAR THEATRE (F. R. Mead, manager): The New Dorothy was repeated for the benefit of the Ladies' Aid Society to a S. R. O. 21. London Belles 3-5.

**PORT HURON.**—CITY OPERA HOUSE (L. T. Bennett, manager): The Burglar Nov. 21; fair house. The Charity Ball 23; large audience. The Tornado 29; small house.

**COLDWATER.**—TIBBET'S OPERA HOUSE (J. T. Jackson, manager): The Hustler to a good house Nov. 29; audience well pleased. Peck's Bad Boy 3; Cleveland's Minstrels 5.

**MUSKEGON.**—OPERA HOUSE (Fred. L. Reynolds, manager): Cleveland's Minstrels Nov. 23; light house. The Ship of State 26; good performance; light house. Charity Ball 10. ITEM: Frank E. Baker, once a resident of Muskegon, appeared as leading man in The Ship of State co. on 26. He has assumed the proprietorship and management of the company, leasing for a term of years all rights to the play, scenery, properties and all accessories. His friends extend best wishes for a successful career.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, manager): Side Tracked was greeted by a good sized audience Nov. 22. Cleveland's Minstrels 26; fair business. GRAND OPERA HOUSE (F. H. Chase, manager): The Reeves and Palmer co. gave an excellent specialty entertainment 26-29 to good business.

## MINNESOTA.

**MANKATO.**—THEATRE (C. H. Saulpaugh, manager): Ada Bothner in A Bunch of Keys Nov. 19; fair house. Kitty Wolfe as Dolly was the shining key of the bunch. Merchant's Advertising Phantasma, a home-spun entertainment, to small houses 23, 24. Davis' U. T. C. 29. Mme. Tavares English Opera co. 6. Summer Blizzard 13; Stuart Robson 23; Charity Ball 25. ITEM: J. J. Whitehead, of the Bijou, Minneapolis, advertising forces, was in the city 19, arranging excursions for in Old Kentucky, which appears soon at that pretty and popular playhouse. Ada Bothner and Charles Bowser are enthusiastic bicyclists. They carry their own wheels, and often use them, as they did here, in making a part of the jump to their next stand.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager): Davis' U. T. C. Nov. 23; fair business. Charles Dickson in Incog. 5.

**ROCHESTER.**—GRAND OPERA HOUSE (C. Van Campen, manager): A Bunch of Keys to heavy business Nov. 23.

**DULUTH.**—TEMPLE OPERA HOUSE (John T. Condon, manager): Nat Goodwin appeared in David Garrick and Lend Me Five Shillings Nov. 20 to a big house, and in Mizoura 21 to a S. R. O. This new production was very well received. Jacob Litt's In Old Kentucky did a good business 23, 24. The Bohemian Club of Duluth, assisted by other local talent, gave a minstrel entertainment 25, which drew very well. Tavares Grand Opera co. will be at the Lyceum 3, 4, and matinee and evening of 5.

**WINONA.**—OPERA HOUSE (O. F. Burlingame, manager): Nat Goodwin presented The Gilded Fool to a good house Nov. 22. Charity Ball 11.

## MISSOURI.

**ST. JOSEPH.**—TOOTLE'S THEATRE (C. U. Philleby, manager): Felix Morris drew a good house Nov. 20 in The Game of Cards and Behind the Scenes. Pauline Hall, with a good company, to fair business 21 in Dorcas. The Kennells 28. Nat Goodwin, Donnelly and Girard, and Coombs, Thomas Q. Seabrooke and Lost in New York are the immediate attractions. THE CRAWFORD THEATRE (Nick Waggoner, manager): Albin's Entertainers, a very clever company of specialties, did fair business 19-22, and a "gift show" with tickets to "every buyer of 25c. worth," filled the house 23, 24. Robert Gaylor 26; Our Boys (local) 20. ITEM: The Kennells are having the best advance newspaper work of any company in this section this season, and it pays, too. Felix Morris and wife were lionized here by a ladies' literary club of our leading people. They recited and drank tea, and talked small talk with great apparent enjoyment. Their play Behind the Scenes, said to be constructed or rebuilt by Mr. Morris, is open to the objection of destroying the illusion of the stage, as in it the actual bareness of a rehearsal is shown in all its reality with the shifting of scenes, hurly-burly and contracted while here at the instance of the Missouri, Kansas and Nebraska Opera House co., which controls the Crawford Theatre, for breach of contract last season. The effects were claimed not to belong to Miss Hall or Mr. McClellan, her manager, and the Tootle Theatre management was then garrisoned for any funds they had. The final outcome had not transpired at my writing.

William R. Still, one of the contributors to the CHRISTMAS MIRRORE, was for some years a resident of this city, and well known as a bright and talented writer. Charles P. Elliott, for a number of years manager of the Tootle Theatre and afterwards of the Crawford, is now, we learn, manager of Pope's Theatre, St. Louis, and doing well pecuniarily. His latest scheme there is the continuous performance, which has "taken" there well, and is filling the coffers of the theatre, though doubtless, only a passing craze.

**BUTLER.**—OPERA HOUSE (C. P. Catron, manager): Paul Alexander Johnson Nov. 26; Charity Dramatic co. (local) 29.

**CARTHAGE.**—GRAND OPERA HOUSE (Ed. Thatcher, manager): Clark and Williams in our Married Men Nov. 23; fair business. The company comprises some good specialty people.

**LOUISIANA.**—PARKS' OPERA HOUSE (Ed. Parks, manager): The Spooner Dramatic co. Nov. 19-24; big business. Uncle Josh Sprucey 28.

**HANNIBAL.**—PARK OPERA HOUSE (Watson and Price, managers): Felix Morris in The Game of Cards and The Best Man to a large and well-pleased audience Nov. 21. Donnelly and Girard in The Rainmakers 23; good business. Al. G. Field's Minstrels 1. ITEM: Mr. and Mrs. Felix Morris were tendered a reception at the home of Mr. and Mrs. John H. Garth, which was largely attended by the elite of the city. Mr. and Mrs. Morris are both well known here. Mrs. Morris formerly played a Hannibal girl.

**SPRINGFIELD.**—BALDWIN THEATRE (S. H. Jewell, manager): Oh, What a Night Nov. 22; well-pleased audience. Distreck Skule 23, 26, presented by home talent to satisfactory business. The Bensley Children 29. GRAND OPERA HOUSE (F. S. Hefterman, manager): Our Married Men 21; small audience; performance fair. A Trip to Chinatown 29 (matinee only).

**CAPE GIRARDEAU.**—OPERA HOUSE (J. F. Schuchert, manager): Ferris' Minstrels 3, 4 and 5.

## MISSISSIPPI.

**JACKSON.**—ROBINSON'S OPERA HOUSE (E. D. Prantz, manager): Barney Ferguson in Duffy's Blunders Nov. 22; good house. Otto Krause's Star co. 24.

**GREENVILLE.**—OPERA HOUSE (Heater and Langford, managers): White Concert co., with May Vandresser as soloist 7.

**NATCHEZ.**—TEMPLE OPERA HOUSE (S. W. Langford, manager): Barney Ferguson in Duffy's Blunders Nov. 24; poor business. Trip to Chinatown 4; James Young 7.

**VICKSBURG.**—OPERA HOUSE (Piazza Co., proprietors): Barney Ferguson in Duffy's Blunders Nov. 23; fair house. A trip to Chinatown 3.

## MONTANA.

**BUTTE.**—MAGUIRE'S OPERA HOUSE (John Maguire, manager): The Charles Riggs co. in repertoire Nov. 21-24 to fair business.

**BOZEMAN.**—OPERA HOUSE (W. W. Livingston, manager): Riggs stock co. 1-3; Calhoun Opera co. 13; London Burlesque 24.

**GREAT FALLS.**—OPERA HOUSE (W. E. Chamberlin, manager): The Charles Riggs co. will present Cleomecar Case Nov. 29.

**ANACONDA.**—EVANS' OPERA HOUSE (John Maguire, manager): Charles Riggs stock co. Nov. 19, 20 in The Galley Slave and La Belle Marie to fair business.

## NEW YORK.

**ALBANY.**—LELAND OPERA HOUSE (C. H. Smith, manager): A matinee performance of The New Dominion was given by Gustave Frohman's co. Nov. 24. The star was Clay Clement, who is a clever comedian of the George Knight style. The play did not furnish him sufficient opportunity to show what he could do. William Morris heads another of Mr. Frohman's co., which began an engagement of six performances of The Lost Paradise 26. The cast is strong and the attendance large. Carrie Turner plays a return engagement in The Crust of Society 30-1. Ward and Vokes in A Run on the Bank 3, 4; A Gaiety Girl 31. HARMANUS BLECKER.

**HALL.** (C. H. Smith, manager): The Baldwins packed the house at every one of their six performances beginning 19. The city has never been so stirred up. Everybody was talking about the wonderful mind-reading by Mrs. Baldwin. They will appear at the Leland again soon. Mrs. Langtry and co. appeared before a large house 26 in Agatha Tylden. The play is too slow for American appreciation, and void of sufficient interest to create enthusiasm. Mrs. Langtry will soon play a return engagement in A Wife's Peril. Beginning Thanksgiving day afternoon and for the remainder of the week A. V. Pearson's Police Patrol will be the attraction. Historical Pageant 3-8; Shore Acres 11. GAIETY THEATRE (Thomas Barry, manager): The London Gaiety Girls opened a week's engagement 26. Nelson's Comic Opera 3-8.

**ROCHESTER.**—LYCUM THEATRE (A. E. Woll, manager): Mrs. Langtry appeared in A Wife's Peril and Esther Sundraze Nov. 23, 29 to good business. Wang 30-1; attendance large. Joseph Jefferson 4. COOK OPERA HOUSE (H. A. Foster, manager): Louis Aldrich, supported by a good co., pleased large audiences with My Partner 26-28. The Two Sisters was presented 29-1 to fine houses and gave satisfaction. The New Dominion 3-5. ACADEMY OF MUSIC (Louis C. Cook, manager): The Police Patrol was liberally patronized 28-29. Powell, the Prestidigitateur, mystified fine audiences 29-1. The Engineer 3-8. MINICK THEATRE (H. A. Moore, proprietor): Business fairly good 24-1. Variety 3-8. ITEM: L. F. McFadden, manager of the Music Theatre in this city, has severed his connection with that house. Mr. McFadden's many friends regret his departure.

**SYRACUSE.**—WHITING OPERA HOUSE (Wagner and Reis, managers): Mr. and Mrs. Arthur Lewis and co. presented The Idler and Crust of Society to fair-sized audiences Nov. 22-24. Any Thomas is charming ingame. Ward and Vokes in A Run on the Bank to fair attendance 26, 27. Wang 29; Mrs. Langtry 20; Steison's U. T. C. 1; Joseph Jefferson 3; Passing Show 4; Young Mrs. Winthrop 3, 6. BASTABLE THEATRE (Frank D. Hennessy, manager): The Black Patti drew a good house 22. Our Uncle Dudley 29. H. R. Jacobs' Opera House (C. H. Plummer, manager): The Police Patrol drew well 22-23. The Two Sisters 26-29; good business. Work and Wages 29-1; South-Be-fore the War 3-5; George Dixon's Vaudeville 6-8. ITEM: Miss Norma Kopp, one of our most popular young society women, recently joined Wang, and will sing the part of Gillette here on 29. The house for Jefferson's performance was completely sold in about two hours, with prices doubled.

**AMSTERDAM.**—OPERA HOUSE (A. Z. Neff, manager): Mrs. Langtry in the premiere of Agatha Tylden Nov. 21 was greeted by a large audience. Agatha Tylden, by Edward Rose, is decidedly an English play. It deals principally with a woman who tried to manage her father's business, merchant and shipowner, without the aid of male help. The most effective scene is in the third act between Agatha Tylden (Mrs. Langtry) and Hugh Ainsworth, her former lover (Frank H. Fenton). With but three exceptions the co. needs rehearsing, as the voice of the prompter could be plainly heard in the audience. The audience were not very enthusiastic. The evening dresses worn by Mrs. Langtry representing a business woman in a counting room in the third and fourth acts, were not very appropriate for the occasion. Cast: Agatha Tylden, Mrs. Langtry; Hugh Ainsworth, Frank H. F



of 24. The George A. Becker testimonial concert, given under the auspices of the Musical Union 25, was fairly well attended. Mr. Becker, who is very ill, was for eight years the leader of the Opera House orchestra. The net proceeds, which will go to Mr. Becker, will be upwards of \$300. Wang was sung 27 before a very large and thoroughly well-pleased audience. Primrose and West's Minstrels 25; McFadden's Elopement 27; The Pirates of Penzance (local) 28; J. Walter Kennedy 29; Two Sisters Jan. 1.

**MIDDLETOWN.**—CASINO THEATRE (H. W. Corey, manager): The Fencing Master Nov. 23; S. R. O. The Old South played a top-heavy house Nov. 25; Kentuck 27; fair business. —ITEM: Manager Corey is highly pleased over the new trolley line between this city and Goshen (six miles), as we now have 5,000 more people to draw from.

**POUGHKEEPSIE.**—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Shore Acres Nov. 23; Robert Hilliard in The Nominee 25; Arthur Deming's Minstrels 27; all to fair business. Agnes Wallace Villa 29; Charles T. Ellis 1.

**SCHENECTADY.**—VAN CUREL OPERA HOUSE (C. H. Benedict, manager): A Texas Steer Nov. 23; S. R. O. Mrs. Langtry in Esther Sandraz 27; very large and fashionable audience, at advanced prices. Lost Paradise 30; Old South 1; Maude Hillman 3-4. —ITEM: Never before in the history of Schenectady has such strong attractions been seen here as those Manager Benedict is giving the public this season, and his efforts to please are being appreciated, for standing room is at a premium at most of the attractions.

**CORNING.**—OPERA HOUSE (A. C. Arthur, manager): Wang played a large audience Nov. 21. Gus Williams played a good house 27. Gorton's Minstrels 6.

**NORWICH.**—CLARK'S OPERA HOUSE (C. B. and A. F. Nash, managers): A Crazy Lot Nov. 22; Stetson's U. T. C. 27; both to crowded houses.

**BATAVIA.**—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Charles L. Davis, booked to appear Nov. 25, canceled his engagement on account of illness. Bartholomew's Equine Paradox 6-8.

**PORT Jervis.**—OPERA HOUSE (George Lea, manager): Elmwood's Players Nov. 10-24 to satisfactory business and well-pleased audiences. Kentuck 26; deservedly slim attendance. —THEATRE NORMANDIE (Will Bevens, manager): Athletic and sporting exhibitions, by local talent, under the direction of Professor Sid Mallock, 26; good house.

**LYONS.**—MEMORIAL HALL (John Mills, manager): Lucier's Minstrels Nov. 25; unsatisfactory performance to fair business. Franz Wilczek Concert co. 27; benefit of P. V. P. C. to a fair-sized audience. Bartholomew's Equine Paradox 3-5; The Girl I Left Behind Me 6.

**WATERTOWN.**—CITY OPERA HOUSE (E. M. Gates, manager): Wang Nov. 28; delighted a large audience at advanced prices. Morgan's Ideal Vaudeville 29; good business.

**ELMIRA.**—OPERA HOUSE (Wagner and Reis, managers): Wang Nov. 22; large business. The Girl I Left Behind Me 24; Gus Williams in April Fool 25; A Crazy Lot 27; all to small houses. Franz Wilczek Grand Concert co. 28; large business. Alvin Joslyn 28; George Dixon 29; William Collier 3; The Side Show 6.

**CANANDAIGUA.**—GRAND OPERA HOUSE (McKee and Mather, managers): Emily Banker in Our Flat failed to please a fair-sized audience Nov. 22. A Wild Rose 26; light business. Lucier's Minstrels 29.

**BINGHAMTON.**—STONE OPERA HOUSE (Clark and Delavan, managers): But one attraction appeared here week of Nov. 21-27, where four were booked. Black Patti sang 21 to a delighted audience. Walter J. Kennedy was to play Samson 24, the same date that George Thatcher had. Both cos. closed. Sirel's Orchestra canceled 27. —ITEM: Sirel's Orchestra (Alfred G. Thatcher, manager): Sherman and Morisey's A Jay Circus 26-28; packed houses. This is undoubtedly the best attraction Manager Ferryvess has yet booked for his popular house. Joseph Clinton in The Ranch King 29.

**SARATOGA SPRINGS.**—TOWN HALL (J. M. Putnam and Co., managers): The first grand concert and ball of the Mecca Club Thanksgiving eve was a great success. Fanny Rice, in her new play, Frank's Frolic, 3. The Emergency Hospital held their annual Fair 6-8, 11-14, 12. —ITEM: PUTNAM MUSIC HALL (J. E. Smith, manager): The second entertainment of the V. M. C. A. Lecture Course was given 22 by Soto Sunetaro, Japanese Juggler, to a large and much mystified audience. The McGibney Family Concert co. gave two enjoyable performances, matinee and evening 29, to fair-sized houses.

**NEWBURGH.**—ACADEMY OF MUSIC (Fred. M. Taylor, manager): The Grand Opera co. gave a week's production of comic opera at popular prices to fair business Nov. 25-1. The House of Gold 1; The New Boy 7; White Squadron 12. —ITEM: William Wooley, late of the George A. Baker Opera co., joined the Grand Opera co. here on 1.

## NEBRASKA.

**LINCOLN.**—FINKE (F. C. Zehring, manager): The Mendelssohn Orchestra, under the management of Professor O. B. Howell, of this city, gave a satisfactory concert Nov. 23. —THE LANSING (E. A. Church, manager): Marie Wellesley Nov. 26 will appear as a star in On the Suwanee River, accompanied by a pickaninny band. Robert Gaylor in Sport McAllister 27. Mr. Gaylor is popular here, but he should get a new play.

**YORK.**—NORMAN'S OPERA HOUSE (J. H. Cowell, manager): Gas Frohman's co. in Jane to a poor house Nov. 14. —ITEM: Owing to the total failure of the crops, theatrical business is at a standstill here.

**FALLS CITY.**—GAHLING OPERA HOUSE (Grant Shanley, manager): Lecture by Dr. James Hedley Nov. 25 on "The Sunny Side of Life"; good house. A Bunch of Keys 7.

**KEARNEY.**—OPERA HOUSE (John J. Osborn, manager): Neil Burgess' co. in The County Fair were greeted by a good house Nov. 23. Fast Mail 5; Jane Coombs 13. —ITEM: The American Extravaganza co. passed through the city 25 on a special train, consisting of four baggage cars and four Pullmans. Manager Henderson pays the Union Pacific Railway \$7,000 for transportation from Omaha to the Coast and return.

## NEVADA.

**CARSON CITY.**—OPERA HOUSE (George W. Richard, manager): James A. Reilly in The German Soldier Nov. 29 to fair business.

## NEW HAMPSHIRE.

**PORTSMOUTH.**—MUSIC HALL (J. O. Aytes, manager): Under the Lion's Paw to a medium house Nov. 22. At the close of the performance the co. closed. Primrose and West's Minstrels 23; Prince Pro Tem (for the benefit of Oak Castle K. S. E.) 3. —ITEM: Manager Aytes canceled Two Old Cronies booked for Nov. 28.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, manager): The disbandment of the Baker Comic Opera co. has left this house without any Thanksgiving Week attraction. —GORMAN'S THEATRE (Charles J. Gorman, manager): Waite's Comedy co. in repertoire week of 25-1 to overflowing houses.

**EXETER.**—OPERA HOUSE (J. D. P. Wingate, manager): Sousa's Band Nov. 21; good house. Rory of the Hill evening 21; fair house. Kajanka 24; poor house. Oliver Twist 30.

**NASHUA.**—THEATRE (A. H. Davis, manager): Thomas E. Shea played a week's engagement to large receipts Nov. 19-24. The Derby Mascot played a fair house 27. The many specialties introduced were up to date. U. T. C. matinee and evening, 29; Lost in Egypt 1.

**CONCORD.**—WILKIE'S OPERA HOUSE (B. C. White, manager): The Black Patti Concert co. gave an entertainment Nov. 27, under the auspices of the local V. M. C. A. The audience was one of the largest of the season. A Texas Steer 3.

**DOVER.**—CITY OPERA HOUSE (George H. Demeritt, manager): Denman Thompson in The Old Homestead Nov. 21 to S. R. O.

## NEW JERSEY.

**TRENTON.**—TAYLOR OPERA HOUSE (H. C. Taylor, manager): Charles Frohman's co. presented Charles's Aunt Nov. 23, 24 to very large and appreciative audiences. Dockstader's Minstrels to a good house 26; satisfactory performance. Robert Hilliard 5; The Husker 9; Thomas Shea week 10; Sousa's Band 17; John Drew 30.

**NEWARK.**—MINER'S THEATRE (Colonel W. M. Norton, manager): The Girl I Left Behind Me Nov. 26-1. The performance was excellent; the co. first-class and the business large. Joseph Haworth in Roseade 3-4. —H. R. Jacobs THEATRE (M. W. Tobin, representative): My Aunt Bridget kept the house in an uproar week of 26. Fair audiences. Many specialties

were introduced. The White Squadron 3-5; Rush City 6-8. —WALDMAN'S OPERA HOUSE (Fred. Waldman, manager): Harry William's Own co., headed by J. W. Kelly, did a big business 25-1. Sam T. Jack's Creole co. 3-4. —KREIGER AUDITORIUM: Sousa's Band and Mme. Francesca Guthrie Moyer, soprano give a concert 3. —ITEMS: Joseph Haworth will present Roseade for the benefit of the Home for Incurables 3. —All the theatres held matinees Thanksgiving Day. —Lodge 28, T. M. A. will hold its fourth annual ball in the K. K. Auditorium Jan. 17.

**PATERSON.**—OPERA HOUSE (John J. Goetschius, manager): Dan McCarthy in The Pride of Ma 20 Nov. 25-26 to fair audiences. Alone in a Great City to fine houses afternoon and evening 29. Robert Hilliard in The Nominee 30-1. —HJOU THEATRE (Ben Leavitt, manager): Good week's business week of 25-1. Lilly Clay's Gaiety co., which gave a clever performance. Leslie and Richards and Blanche Crago and a hit in leading parts. The French Folly co. 3-4.

**PLAINFIELD.**—MUSIC HALL (C. V. Varian, manager): The Span of Life co. gave an excellent performance to a large, well-pleased audience Nov. 23. A return date has been secured. Lillian Kennedy 3-4. W. F. Collier 14; Seymour Stratton Comedy co. 17-22; What Squadron 28.

**ATLANTIC CITY.**—ACADEMY OF MUSIC (Joseph Fralinger, manager): Charles T. Ellis in Casper the Yodler Nov. 23; large and well-pleased house. Lillian Kennedy co. in She Couldn't Marry There and A Daughter of Dixie 26, 27, to good business. Co. and scenic effects first-class. Black Patti Concert co. 30.

**HOBOKEN.**—HOBOKEN THEATRE (John Clark, manager): Shaft No. 2, with its wealth of mechanical appliances and electrical effects Nov. 25-1. The co., headed by Frank Losee, gave satisfaction to fair audiences. —GERMANIA: Austin's comb. with living pictures, gave a good entertainment 25-1.

**CAMDEN.**—TEMPLE THEATRE (H. W. Campbell, manager): Rickett's Troubadors Nov. 17-18 air business. June 19, 20; good business. Flag of Truce 22, 23; poor business. George Learock in Faust 24; good business. Booklet Baby 25, 27; poor business. Tine the Tinker 28-31.

**RED BANK.**—OPERA HOUSE (C. E. Neman, manager): Ten Nights in a Bar-Room was played by local talent Nov. 23 to a good house. Royal Academy entertainment 29. Agnes Wallace Villa in The World Against Her 30.

**ELIZABETH.**—LYCERN THEATRE (A. H. Simonds, manager): Jane Nov. 26; crowded house. Robert Hilliard in The Nominee 29; matinee and evening to good houses. Edgar Selden 1; Aunt Bridget 3; Sousa's Band 4; Princeton Glee Club 5. —DRAKE OPERA HOUSE (Louis L. Drake, manager): Princess Beanie 28; good house. Lillian Kennedy in repertoire 29; matinee and evening to good houses. The Black Crook 3.

## NEW MEXICO.

**ALBUQUERQUE.**—GRANT'S OPERA HOUSE (B. F. Davis, manager): Charles's Aunt Nov. 19; crowded house.

## NORTH CAROLINA.

**GOLDSBORO.**—MISSENGER OPERA HOUSE (Griffin & Edwards, managers): Boyd's Minstrels Nov. 19 to a poor house. The Burglar 30; Swedish Concert co. 1.

**WILMINGTON.**—OPERA HOUSE (J. M. Cronley, manager): Boyd's Modern Minstrels Nov. 24; fair sized, but much disappointed audience.

**GREENSBORO.**—BOGART OPERA HOUSE (W. F. Bogart, manager): Bates Bros. Humpty Dumpty 6.

**DURHAM.**—OPERA HOUSE (J. T. Mallory, manager): Polk Miller, assisted by Prof. Vernon Donald of Raleigh, and Mrs. Thomas of Virginia, to the largest house of the season Nov. 29, benefit of Trinity College series. Sadia Whiteford 24, 25; small houses. Swedish Concert co. Dec. 3; Humpty Dumpty 7.

## NORTH DAKOTA.

**FARGO.**—OPERA HOUSE (C. P. Walker, manager): In Old Kentucky Nov. 20 to 26-30; the largest sale in the history of the house. Co. and scenery fine. Ida Van Cortland in repertoire 26-1. —ITEM: The Calhoun Opera co. will open a new theatre Thanksgiving Day at Wahpeton, N. D.

## OHIO.

**DAYTON.**—GRAND OPERA HOUSE (HARRY E. Feicht, manager): Wilbur Opera co. Nov. 24; light business. The living pictures were favorably received. The Amazons 23; large and fashionable audience. Slaves of Gold 26; fair business. Scenic and mechanical effects added much to the general interest of the play. 102, 14, 15. —PARK THEATRE (HARRY E. Feicht, manager): N. S. Wood in East of New York 22-23; good business. J. E. Toole in Killarney and the Rhine 25-26; fair business. —MEMORIAL HALL, SOLDIERS' HOME: Wilbur Opera co. sang Black Hussar 23 to S. R. O. The living pictures, especially "Comrades," were heartily received. —ITEMS: Beaumont Smith, of the Amazons, was several seasons ago a prominent member of the Soldiers' Home Summer co. —Samuel Henderson has been the efficient stage carpenter of Memorial Hall for fifteen years, and everyone wishes that he will continue for as many more. —The Amusement Board of Memorial Hall will not positively state at this time, whether a Summer co., for 1895 will be organized or not, but it is altogether probable that there will be. —Manager Feicht has Al. G. Field's Minstrels on Christmas and Slaves of Gold on New Year's for attractions at the Grand Opera House.

**COLUMBUS.**—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): The Amazons Nov. 19-21; John L. Sullivan 22-24; both to good business. Gus Heege 25-28 opened to a fair house. Our Flat 29-4; Joe Ott in The Star Gazer 3-5. —HJOU STREET THEATRE (Albert G. Owens, manager): J. J. Dowling Nov. 19-21; good business. The Power of the Press 23, 24; excellent business. Little Tricix 25-26; Blue Jeans 29, 30; Tim Murphy in Alimony 1.

**IRONTON.**—MASONIC OPERA HOUSE (B. F. Ellisberry, manager): John Griffiths' Faust co. drew the hammer house of the season Nov. 19. Audience well pleased. The Spider and Fly gave a good performance to a fair house 22. May Smith Robbins in Little Tricix is booked for Thanksgiving attraction.

**CANAL DOVER.**—BIG OPERA HOUSE (Beiter and Co., managers): Fitz and Webster in A Breezy Time Nov. 23; good house; fine performance. Enemies for Life 1; Limited Mail 18; Kentuck 19.

**BELLEFONTAINE.**—GRAND OPERA HOUSE (George W. Guy, manager): J. E. Toole in Killarney and the Rhine Nov. 22; fair audience. Old South 29.

**CARROLLTON.**—OPERA HOUSE (J. Mack Taylor, manager): Si Plunkard Nov. 21; S. R. O. Enemies for Life. Killarney and the Rhine and A Crazy Lot are the immediate bookings.

**WAPAKONETA.**—TIMBERMEISTER OPERA HOUSE (Gust Wintzer, manager): Walcott Whiteside Nov. 26; advance sale large.

**PAULDING.**—GRAND OPERA HOUSE (J. P. Ganser, manager): Gloria Nov. 28; Francis Labadie in Damon and Pythias, Thanksgiving night.

**GALION.**—CENTRAL OPERA HOUSE (Waldman and Rettig, managers): Si Plunkard Nov. 28. —CITY OPERA HOUSE (S. E. Reibel, manager): J. E. Toole in Killarney and the Rhine 28; small audience.

**WASHINGTON C. H.**—OPERA HOUSE (H. B. Smith, manager): The Side Show Nov. 22; good business; highly pleased audience. Danger Signal 1.

**ST. MARY'S.**—NEW PARK THEATRE (Walter A. Livermore, manager): May Smith Robbins Nov. 13; large and well-pleased audience. Hi Henry's Minstrels 21; capacity of the house; satisfactory performance. Walker Whiteside in Hamlet 27; Gloria 29.

**ALLIANCE.**—SOTRICK'S OPERA HOUSE (F. W. Gaskill, manager): Tom Rickett's Troubadors in Colonel Jack Nov. 23; best comedy attraction of the season. Robinson Opera co. 28.

**LANCASTER.**—CENTRAL STREET THEATRE (Neil McNeil, manager): The Side Show Nov. 19; John L. Sullivan 21; fair houses.

**NEW LEXINGTON.**—SMITH'S OPERA HOUSE (T. J. Smith, manager): Enemies for Life 1; Kentucky 21.

**WARREN.**—OPERA HOUSE (Elliott J. Geiger, manager): Col. Rogers' Grand Opera 22; lectured on "Lincoln" to a full house. Robinson Opera co. 24 in Pinafore and Mascot to fair business.

**UNIONSVILLE.**—CITY OPERA HOUSE (Elvin and Van Ostran, managers): J. C. Lewis in Si Plunkard Nov. 22; S. R. O. Stowe and Co's U. T. C. 22; Sadie Hanson in A Kentucky Girl 30; Little Tricix 6.

**BELLAIRE.**—ELVANS THEATRE (John Duncan, manager): John L. Sullivan in A True American in a packed house at advanced prices Nov. 29. Stowe's U. T. C. 29; matinee and night.

**MT. VERNON.**—WOODWARD OPERA HOUSE (Grant

and Stevens, managers): Police Inspector Nov. 23; poor house. J. C. Lewis as Si Plunkard 26; large house.

**CIRCLEVILLE.**—GRAND OPERA HOUSE (Percy A. Walling, manager): Power of the Press drew well Nov. 27.

**TOLEDO.**—PEOPLE'S THEATRE (Brady and Gattwood, managers): A Cracker Jack to fair houses Nov. 25, 26. Von Vonson 29-1; good business.

**UPPER SANDUSKY.**—OPERA HOUSE (Virgil Gibson, manager): Walker Whiteside as Richelieu Nov. 21; packed house; general satisfaction. Fitz and Webster in A Breezy Time 3.

**STEUBENVILLE.**—CITY OPERA HOUSE (Charles J. Vogel, manager): Stowe and Co's U. T. C. Nov. 24 and matinee to good business. The Husker 1. —ITEM: Edwin Southers' Robinson Cruise co. rested here last week and are rebooking their troupe. They will open at Wheeling 3.

**WILMINGTON.**—OPERA HOUSE (Al. Dean, manager): Power of the Press Nov. 30; advance sale large.

**YOUNGSTOWN.**—OPERA HOUSE (Eugene Rock, manager): Eloise Willard in The Little Speculator Nov. 24 to good business. Charles Morrison and Frank Haven gave good comedy support. Hoss and Hoss 26; The Side Show 29.

**KENT.**—OPERA HOUSE (W. I. Catie, manager): George W. Larsen, supported by a good co., opened a three nights' engagement Nov. 26, presenting Fate to a large and well-pleased audience. Limited Mail 1; Kentuck 10-15; Riley Comedy co. 10-15.

**MCONEILLSVILLE.**—OPERA HOUSE (G. P. Hann, manager): Little Tricix (May Robinson) 3.

**NEWARK.**—MUSIC HALL (E. Wallace, manager): Si Plunkard co. drew a crowded house Nov. 29. Fitz and Webster in A Breezy Time 22 to S. R. O. Our Flat 28. —OPERA HOUSE (J. H. Miller, manager): Police Inspector 23; fair business.

**MANSFIELD.**—MEMORIAL OPERA HOUSE (E. R. Endly, manager): N. S. Wood in The Orphans of Smith Sisters' Concert, benefit of M. E. Church, had the largest house of the season 22. Si Plunkard 23; J. B. Mackie delighted a well-filled house 26. Mr. Barnes of New York 7; Fantasma 10, 11.

**URBANA.**—MARKET SQUARE THEATRE (H. H. Williams, manager): Walker Whiteside in Hamlet Nov. 23 played to a big house. The Power of the Press 29; good house. Sherburn Wheelwright in his Phonograph Concert 27; good business. The Temple Quartette of Boston 29; every seat sold. J. E. Toole in Killarney and the Rhine 30. —ITEM: Sherburn Wheelwright is an Urbana boy. —William Stafford, playing leads with Power of the Press, closes with the co. 1. He will go to the Struggle of Life. I have taken fifty-four orders for the CHRISTMAS MIRROR. Which of my fellow correspondents can beat it?

**COSHOCTON.**—OPERA HOUSE (W. H. McCabe, manager): Sadie Hanson in A Kentucky Girl Nov. 29; good house; well-pleased audience.

**FREMONT.**—OPERA HOUSE (Heim and Haynes, managers): The Tornado Nov. 22; good house. Clark and Cox's Ben Hur 27; successful engagement. Robert Gaylor 8; John L. Sullivan 10.

**LIMA.**—FAIRBROT OPERA HOUSE (R. L. Bates and H. G. Hyde, managers): Joe Ott played a good-sized audience with The Star Gazer Nov. 23. The Griffin Concert co. appeared to one of the largest and most fashionable audiences of the season 26. The co., through out is excellent. A better violinist never appeared in the city than Frank Griffin. Business at the Fairrot continues good.

**SPRINGFIELD.**—GRAND OPERA HOUSE (E. B. Foltz, manager): Johnstone Bennett in The Amazons Nov. 22; On the Mississippi 23; both to good business. Marie Wainwright in Daughters of Eve 27. The Power of the Press 28; The Husker 1. —BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Side Show 23; business good. The Riley Dramatic co. 26-1.

**SANDUSKY.**—BREMELER'S OPERA HOUSE (Charles Bach, manager): The European Novelities and Living Pictures Nov. 22; fair sized audience. Trum-DeLong's Comedy Entertainers in The Merry-Makers 29.

**MARYSVILLE.**—CITY OPERA HOUSE (J. F. Pease, manager): Old Farmer Hopkins Nov. 22; good business. Frank Lincoln, humorist 27; delighted audience. Killarney and the Rhine 1.

**EAST LIVERPOOL.**—NEW GRAND (James E. Ott, manager): Stowe's U. T. C. Nov. 22; entertained a big audience. Hoss and Hoss 23; full house. The Life Guard 26; fair business.

**CAMBRIDGE.**—HAMMOND'S OPERA HOUSE (R. Hammond, manager): A Breezy Time played a large house Nov. 25.

**CANTON.**—THE GRAND (L. R. Cool, manager): Joseph Ott in The Star Gazer played a large audience Nov. 24. Emily Banker in Our Flat to good business 26; performance first-class. Blue Jeans 3; Lewis Morrison's Faust 5.

**FOSTORIA.**—ANDER'S OPERA HOUSE (Crimmell and Veon, managers): The Tornado co. to S. R. O. and gave an excellent performance Nov. 21.

**WOOSTER.**—CITY OPERA HOUSE (Kettler and Adams, managers): Si Plunkard Nov. 23; good house.

**DELAWARE.**—CITY OPERA HOUSE (Abner Genier, manager): The Rileys 7; Lewis Morrison's Faust 12.

**SALEN.**—GRAND OPERA HOUSE (Allen and Atcheson, managers): Colonel J. P. Sanford lectured Nov. 2 to a crowded house. The Ovide Musin Concert co. to good business 22. Hoss and Hoss 27; big house. Larsen's co. of Players will be performing Thanksgiving night 29 for three nights. 29-1. Morrison's Faust 3; Prodigal Father 7; Boston Stars 10; Black Patti 13.

**PIQUA.**—OPERA HOUSE (C. C. Sank, manager): Walker Whiteside Nov. 23; big business; fair performance. Power of the Press 28; Spider and Fly 8. Palmer Cox's Brownies by home talent 20, 21. —ITEM: As our present management succeeds in bringing the better attractions to our city this season, the patronage has increased fully fifty per cent.

## OREGON.

**PORTLAND.**—MARQUAN GRAND (W. P. Adams, manager): Alexander Salvini in Ruy Blas, The Three Guardsmen, Zamar, and Don Cesar de Bazan, Nov. 19-21 (matinee only) did fine business. A gymnastic entertainment 21 (evening) by the Portland Turn Verein, under the direction of Professor Robert Krohn, was attended by a well-filled house. —ITEMS: John W. Hanna, managers of theatres at Tacoma and Seattle, Wash., was here 23. His trip, it is said, was to negotiate for the lease of one of our large theatres here. A deed, conveying the Marquon Grand Opera House to the Title Guarantee and Trust Co., here, was filed by Judge P. A. Marquon, the owner of the house, 23. The opening of Cordray's 26 by the Pyke Opera co., in the Beggar Student, will be a gala affair. The advance sale of seats is very propitious, the first three nights having been sold out. There will be a society circus at the opera house at Oakesdale, Wash., soon. A press despatch received here 20 announces that Harry Mann, the well-known theatrical manager, has purchased the stock of Al. Hayman and now controls all the theatres formerly controlled by Hayman West of the Missouri River. Whether this disposal of Mr. Hayman's interest will have any effect on the present management of the Marquon here is unknown.

## OKLAHOMA TERRITORY.

**OKLAHOMA CITY.**—OVERHOLSER OPERA HOUSE (Ed. Overholser, manager): Dewey Heywood (Robert co. 3; large and well-pleased audience. Wanted, A Baby 6, 7; fair business. Hennessy Leroy's co. 19-21; good business. Whelan Phelps Comedy co. 25.

## PENNSYLVANIA.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Co., managers): Patti Ticket 20 was presented Nov. 21 by a co. headed by P. Ang. Anderson, Frank Doane, and Amy Lee. The attendance was fair. Kattie Rhoades ate her annual Thanksgiving dinner in this city, a custom she has observed for many years, and has been drawing good houses in a varied repertoire.

**TITUSVILLE.**—OPERA HOUSE (John Gahan, lessee): Little Speculator Nov. 20; small business; co. good. The Girl I Left Behind Me 21; large business. Lecture by Anna Shaw 4; Living Pictures 5; The Star Gazer 7; Walter Lord 4; Waite's Comedy co. 10-15; Trolley System 16; Gilhooly's Abroad 20; Man About Town 26.

**BETHLEHEM.**—OPERA HOUSE (L. F. Walters, manager): 8 Bells Nov. 17; large business. Robin Hood 23; large representative audience at Oakesdale, Wash., particular. On 24 the Glee Club of Lehigh University crowded the house to the doors. Black Crook 29.

**READING.**—GRAND OPERA HOUSE (George M. Miller, manager): Ada Gray gave two performances Nov. 29 to large houses. —ACADEMY OF MUSIC (John D. Mishler, manager): Brothers Byrne gave a good performance of

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8 Bells 23. Paul Kauvar was well produced 26. George Dixon's Specialty co. gave a good performance 27. Ramabek Karl and MacDonald's Opera co. gave Robin Hood 29 and afternoon and evening of 29. The performance was good and attracted large audiences. —ITEM: The Wilbur stock co., local, gave Storm Driven to large houses 22-24. The Howard stock co. in The Silver Ledge did a good business 25-28.

**BRADFORD.**—WALKER OPERA HOUSE (Wagner and Reis, managers): Charles L. Davis in Alvin Joslyn Nov. 23; good attendance. The Girl I Left Behind Me 26; large audience. Gus Williams 29; Humpty Dumpty 1; The Side Show 1.

**HONESDALE.**—OPERA HOUSE (W. J. Silverstone, manager): Elmwood's Players opened a week's engagement Nov. 26 with The Opera Singer to a crowded house; performance good. The Crook Spy 27.

**PHILIPSBURG.**—PHOENIX OPERA HOUSE (H. D. Blom, manager): Ten Nights in a Bar-Room to a small house Nov. 20. William Morris in Frohman's Paradise Lost gave the best performance that was ever seen here. The receipts were \$275 and everybody was immensely pleased 22.

**COLUMBIA.**—OPERA HOUSE (James A. Allison, manager): Patti Ticket 20 Nov. 23; satisfactory business and performance. Amy Lee as Mag did clever work. Jules Levy Concert co. 23; pleasing



petent understudies. The co. was weak throughout and showed a deplorable ignorance of the libretto of the opera. Princess Bonnie dressed the banner house of the season at advanced prices. Receipts over \$1,000; excellent co. and performance. Span of Life 8; Trust of Society 6; Prodigal Daughter 7.

**WASHINGTON.**—**OPERA HOUSE** (John F. Hare, manager): Ricketts' Troubadours, headed by Tom Ricketts, appeared in Colonel Jack Nov. 22 to a small but well-pleased audience. Tom Ricketts, as Colonel Jack Foxglove, an attorney-at-law, was very funny. Gretchen Duerk, a handsome young actress, gave a charming performance. The Police Inspector 29 and Thanksgiving matinee for the benefit of the local police force.

**MINERSVILLE.**—**OPERA HOUSE** (Roehrig and Kear, managers): The American Players in Monte Cristo, Led Astray, and Oliver Twist Nov. 22-24, was the best repertoire co. that has ever been witnessed here. Captain Jack Crawford 28; locals 3, 16.

**DANVILLE.**—**OPERA HOUSE** (F. C. Angle, manager): McKenna's Flirtation Nov. 22; fair performance; poor business.

**BEAVER FALLS.**—**SIXTH AVENUE THEATRE** (F. H. Cashbaugh, manager): Morrison's Faust Nov. 22; largest and most fashionable audience of the season. The Colonel, Manager Cashbaugh's Thanksgiving attraction, has cancelled leaving the house dark.

**MILTON.**—**GRAND OPERA HOUSE** (Griffith and Co., managers): The Willard co. in repertoire Nov. 28-31; fair business.

**WILLIAMSPORT.**—**LYCOMING OPERA HOUSE** (John Guinter, manager): The Lost Paradise Nov. 24; fair-sized and elated audience.

**BUTLER.**—**PARK THEATRE** (George Burkhalter, manager): Hoss and Hoss Nov. 23; good house. Enemies for Life 24; fair business.

**UNION CITY.**—**COOPER OPERA HOUSE** (I. H. Blanchard, manager): Larsen Comedy co. booked for Nov. 26-29 by changing of route has been obliged to cancel.

**GREENSBURG.**—**LORIMER THEATRE** (R. G. Cutler, manager): Nellie McHenry Nov. 30; The Little Speculator 4; The Private Secretary 11.

**MANASSAS.**—**OPERA HOUSE** (J. J. Quirk, manager): Fay Foster's Burlesque co. gave an unsatisfactory performance to a small house Nov. 24. The Newell in the Boy Tramp pleased a good house 27. The American Players in repertoire 28-31.

**HAZLETON.**—**GRAND OPERA HOUSE** (G. W. Hamersly, manager): Fay Foster Burlesque co. Nov. 22; good house. The American Players presented Monte Cristo and Led Astray to light business.

**ASHLAND.**—**NEW GRAND OPERA HOUSE** (Frank H. Wait, manager): Madame and Augustin Neuville in The Boy Tramp Nov. 22; fair business.

**EASTON.**—**ABLE OPERA HOUSE** (Dr. William K. Detweiler, manager): Dorothy Morton in The Fencing Master Nov. 24; large audience. Princess Bonnie 26; crowded house at advanced prices. Tim the Tinker 27; small house. The South Before the War 28; canceled. Charles T. Ellis 29; Black Crook 30; Thomas E. Shea 31.

**CHESTER.**—**GRAND OPERA HOUSE** (Thomas Hargreaves, manager): Span of Life 24; large house. Charles T. Ellis in Casper the Vagabond Nov. 22; well-pleased house. McKenna's Flirtation Thanksgiving Eve and matinee. Robin Hood 1; The Nominee 4.

**FRANKFORD.**—**MUSIC HALL** (W. B. Allen, manager): Charles T. Ellis in Casper the Vagabond Nov. 22; fair-sized and satisfied audience. Flag of Truce 24 was well received by a fair-sized audience. Nellie McHenry in A Night at the Circus to a large audience 26. Black Patti 28; small house. Kate Sprague 29; Two Johns 1; 8 Bells 7, 8.

**NEW CASTLE.**—**OPERA HOUSE** (R. M. Allen, Jr., manager): Hoss and Hoss Nov. 22; large and well-pleased audience. Sadie Hason in A Kentucky Girl to fair business 24. Little Speculator 26; small house.

**WAYNESBURG.**—**OPERA HOUSE** (Cooke and Munnell, managers): Ovide Musin Concert co. Nov. 22; highly pleased audience.

**MCKEESPORT.**—**WHITE'S OPERA HOUSE** (F. D. Hunter, manager): Emily Bancker in Our Flat gave a very clever performance Nov. 24. James Dowling and Myra Davis in The Life Guard 27; good business. ALTMAYER'S THEATRE (R. B. Beane, manager): Tom Ricketts in Colonel Jack to fair business 21. Hoss and Hoss drew a good house 24. Lewis Morrison's Faust pleased a fashionable audience 26.

**HOWARDGATE.**—**GAWLER'S OPERA HOUSE** (Sam P. Yoke, manager): Private Secretary Nov. 14; Vreeland's Minstrels 20; June 28; April Quartette 27.

**ALTOONA.**—**ELEVENTH AVENUE OPERA HOUSE** (Myers and Minkler, managers): Lewis Morrison's Faust co. Nov. 23 to 24 to packed houses. EAST SIDE THEATRE (C. W. Kerlin, manager): The Ideals co. 19-24 presented a variety of plays to good paying houses. HARRY DAVIS' MUSICAL: Three performances a day that pleased everybody.

**WARREN.**—**LIBRARY THEATRE** (F. R. Scott, manager): The Girl I Left Behind Me Nov. 22; S. R. O.; audience highly pleased. Gus Williams 30.

**TYRONE.**—**ACADEMY OF MUSIC** (M. S. Falck, manager): Ten Nights in a Bar-Room Nov. 22; small audience. Lost Paradise 28, excellent performance to a large and fashionable audience. Nellie McHenry in A Night at the Circus 28; large audience; well pleased.

#### RHODE ISLAND.

**WESTERLY.**—**BLIVEN'S OPERA HOUSE** (C. B. Bliven, manager): A fair-sized house greeted Young Mrs. Winthrop Nov. 27. June 7; Under the Lion's Paw 12. IREMS: Ira H. Jackson, manager of the Mystic Opera House, was in town last week. Harold Cox was here 27 ahead of Old Jed Prouty.

**WOONSOCKET.**—**OPERA HOUSE** (G. M. Blandford, manager): The Ivy Leaf Nov. 24; fair house. George Wilton in The Gavner 28; small house. Sousa's Band afternoon of 27 to a fair house. Derby Mascot 1; Mora 34.

**NEWPORT.**—**OPERA HOUSE** (H. Bull, manager): Thomas E. Shea and a good co. in repertoire, including Monte Cristo and Richelieu to good business week of Nov. 25. Primrose and West's Minstrels 3.

**PAWTUCKET.**—**LOTHROP'S OPERA HOUSE** (William C. Chase, manager): The Clemencia Case Nov. 25-31; good houses. Katherine Rober was ill and unable to appear. Her character of Iza was very acceptably taken by Ellen Mortimer. William Farnum as Pierre Clemencia made a great success. H. Percy Meiden in Ranch 10, 34. LUCY TOMES (J. W. Mickeljohn and Co., managers): The Frogs of Windham 5-7. IREMS: Mr. Lothrop was in the city for a short visit 29.

#### SOUTH CAROLINA.

**CANDLER.**—**OPERA HOUSE** (Malone and Boykin, managers): Noss Family in Kodak Nov. 20; performance curtailed by the co. Boyd's Minstrels 26; this performance also curtailed.

**SPARTANBURG.**—**OPERA HOUSE** (J. B. Liles, manager): The New York Celebrities Nov. 17; very poor house. Schubert Symphony co. 26; fair business. Boyd's Minstrels 29.

**COLUMBIA.**—**OPERA HOUSE** (Eugene Cramer, manager): The Noss Jollity co. in The Kodak Nov. 22; fair business. Lincoln J. Carter's Tornado 28; spectacular effects striking.

**SURTER.**—**ACADEMY OF MUSIC** (J. A. Schwerin and Co., managers): Harriet Weems and John Doud in Lady of Lyons and Othello Nov. 22-23; good performances but poor business. Boyd's Minstrels gave a poor performance to moderate business 24. New York Celebrities 26; good business. The Burglar 29.

#### TENNESSEE.

**MEMPHIS.**—**GRAND OPERA HOUSE** (R. S. Douglas, manager): Rice's Surprise Party in the musical extravaganza, 1892, to large and well-pleased audiences Nov. 21, followed 22-24 by that ever-welcome and charming actress, Etie Elster, in Doris and Hazel Kirke to good-sized houses. Frederick Warde and Louis James drew large and fashionable audiences 26-29 in Julius Caesar, Henry IV., and Richard III. A Trip to Chinatown underlined. NEW LYCEUM THEATRE (John Mahoney, manager): This beautiful theatre is now nearing completion, and there only remains the finishing touches to be put on for the opening night, 3 when it will be opened and cater for fashionable gatherings. The opening attraction is Otis Skinner, followed by Thomas Q. Seabrooke.

**NASHVILLE.**—**THE VANDOME** (W. A. Sheetz, manager): 1892 Nov. 22, 23; large and delighted audiences. Etie Elster 26-28; good houses. Warde and James 29-31. GRAND OPERA HOUSE (Curry and Boyle, managers): Mrs. Potter and Mr. Bellevue 22-24, presenting Charlotte Corday, In Society, Camille, and She Stoops to Conquer to large and well-pleased audiences. The

Silver King 28-31. THE BIJOU (Brown and Reilly, managers; John Keller, local representative): House dark 28-31. She 34.

**JACKSON.**—**PYTHIAN OPERA HOUSE** (Worner and Baum, managers): Carl Hawn's Silver King Nov. 27; Warde and James 3; James J. Corbett 5.

**COLUMBIA.**—**GRAND OPERA HOUSE** (Charles B. Eddy, manager): Ex-Gov. Bob Taylor in his latest lecture, "Visions and Dreams," to a full house Nov. 22. The Tornado 1.

**BROWNSVILLE.**—**YOUNG'S OPERA HOUSE** (W. R. Holbrook, manager): Home talent minstrel to a good-sized audience Nov. 18. Eli Perkins Jan. 21.

**GALLATIN.**—**TOMES' OPERA HOUSE** (H. A. Holmes, manager): Ex-Gov. Bob Taylor lectured on "Visions and Dreams" to a good house Nov. 19. Burton and Coleman, St. Perkins' co., 21; fair house. Frank Jones' Our Country Cousin 21.

**MURFREESBORO.**—**MASON'S OPERA HOUSE** (W. J. Brooks, manager): Ex-Gov. Bob Taylor lectured on "Visions and Dreams" to a packed house Nov. 20. Burton and Coleman's St. Perkins 22 to S. R. O. IREMS: Sadie Whiteford co., booked for 23, and Wilbur Dramatic co. for 24, both failed to appear.

**KNOXVILLE.**—**STANU'S THEATRE** (Fritz Staud, manager): A large and delighted audience attended Blue Jeans Nov. 27. Sandow canceled 28. He would have been greeted by a big house, as the advance sale was very large. The Ensign 30-31; Baldwin-Melville co. 3-4.

**CHATTANOOGA.**—**NEW OPERA HOUSE** (Paul R. Albert, manager): Blue Jeans Nov. 21; packed house. Frohman's Jane co. 23; light business, owing to bad weather. Burton's St. Perkins co. 24; light house. Sandow, who was booked for 27, canceled on account of illness, much to the regret of many people here who were anxious to see the modern Samson. Noss Jollity co. 29-31.

**CLARKSVILLE.**—**ELDER'S OPERA HOUSE** (James T. Wood, manager): Burton-Coleman co. in St. Perkins Nov. 20; poor house. Leavitt's Spider and Fly co. 22; good business. Our Country Cousin 28; She (A. V. Pearson) 30. IREMS: The patrons of Elder's Opera House are very much disgusted with cos. cutting their plays. The Spider and Fly co. left most of their scenery at the depot, preparing to give their performance without it. Upon discovering this, Manager Wood completed the delivery of all the scenery at the Opera House. Mr. Barnes of New York co., which played here recently, cut two acts. Unless this is stopped, Manager Wood will lose many of his patrons.

#### TEXAS.

**DALLAS.**—**OPERA HOUSE** (George Anney, manager): Alabama Nov. 19, 20; very light business; deserved much better patronage. Milton and Dollie Nobles to fair business 21, 22. Otis Skinner and his fine co. highly entertained three select audiences on 23, 24.

**BEAUMONT.**—**OPERA HOUSE** (John B. Goodhue, manager): Barlow Brothers' Minstrels Nov. 21; good business; general satisfaction. Lillian Lewis in Cleopatra 24; crowded house; excellent performance. Cleopatra Quartette co. 27.

**PALESTINE.**—**TEMPLE OPERA HOUSE** (Dilley and Swift, managers): Tony Farrell Nov. 23; good business; audience well pleased. Barlow Brothers' Minstrels 12.

**FORT WORTH.**—**GREENWALL'S OPERA HOUSE** (Phil. Greenwall, manager): Milton Nobles presented Love and Law Nov. 20 to a small house. Otis Skinner, supported by a fine co., presented his Grace de Grammont 22 to a full house. Alabama, headed by Frank Bangs, was given 23, matinee and night 24, to good business.

**WACO.**—**GARLAND OPERA HOUSE** (J. P. Garland, manager): Otis Skinner Nov. 21 presented his Grace de Grammont to a large and fashionable audience at advanced prices. Milton and Dollie Nobles 23, 24, and matinee, presented From Sire to Son, Love and Law, and For Revenue Only to medium business. COTTON PALACE AUDITORIUM: Dewey Heywood Concert co. 21 drew fairly well. IREMS: The Texas Cotton Palace is a great success, and crowded daily. St. Louis and Chicago Day were well attended. Waco Day was royally celebrated.

**AUSTIN.**—**MILLET'S OPERA HOUSE** (Rigby and Walker, managers): Otis Skinner Nov. 19, with advanced prices at \$1.50, to good business. Tony Farrell against Ellen Beach Yaw 20 to poor business. Mine Yaw sang to a crowded house at Musical Union Hall 20. Thomas Q. Seabrooke 22, with prices at \$1.50, to a splendid audience. Lillian Lewis 29; Devil's Auction 30; Alabama 2.

**GREENVILLE.**—**KING OPERA HOUSE** (J. O. Teagarden, manager): Mahara's Mammoth Minstrels Nov. 19; light business. Lillian Lewis 4; Ellen Beach Yaw 6.

**DENISON.**—**WILKINSON OPERA HOUSE** (J. W. Wilkin, manager): Alma Heywood in Down in Injanny and Edgewood Folks Nov. 22; fair house. Thomas Q. Seabrooke in Isle of Champagne Thanksgiving Day.

**FLATLAND.**—**OPERA HOUSE** (E. A. Armin, manager): Humpty Comedy co. Nov. 12; good house. WALTER'S HALL (A. R. Ransom, manager): Powell Comedy co. 19; fair-sized house.

**WAXAHACHE.**—**OPERA HOUSE** (W. H. Devenport, manager): J. H. Huntley Nov. 6-8; good business. Miss Yaw 15; S. R. O. Alma Heywood 21; big house.

**ORANGE.**—**OPERA HOUSE** (Curry and Harris, managers): Barlow Brothers Nov. 20; good house. They gave general satisfaction.

**PARIS.**—**PETERSON'S THEATRE** (Harry Miller, manager): Alma Heywood Nov. 24; fair house. Carrie Lamont 20-Dec. 1.

**TEXARKANA.**—**GHO'S OPERA HOUSE** (Harry Ehrlich, manager): Charles H. Yale's newest Devil's Auction Nov. 22 gave one of their splendid performances to a large and appreciative audience. They were unable to use all of their scenery, owing to the size of the stage. However, the scenic effects were above the average.

**ALVARADO.**—**OPERA HOUSE** (J. W. Stark, manager): Shaw and Craig (Jack and Gill Comedy co.) Nov. 19, 20 to S. R. O.

**HOUSTON.**—**SWEENEY AND COOPER'S OPERA HOUSE** (E. Bergman, manager): Thomas Q. Seabrooke gave The Isle of Champagne Nov. 21 to one of the largest and most enthusiastic houses of the season. Barlow Brothers' Minstrels 24, 25, with matinee, to fair business. IREMS: The Houston racing season 19-Dec. 1 inclusive, has drawn large crowds here, largely increasing the patronage at the theatre.

**EL PASO.**—**MYERS' OPERA HOUSE** (McKie and Shelton, managers): Charles's Aunt Nov. 20; receipts, 888; performance very satisfactory. Peyton-Keene Comedy co. in repertoire 28-31.

**MARSHALL.**—**OPERA HOUSE** (Johnson Brothers, managers): Silver King to good business Nov. 21. Tony Farrell in Garry Owens 26; Alma Heywood in Edgewood Folks 29, Thanksgiving matinee and night.

**GAINESVILLE.**—**OPERA HOUSE** (Paul Gallia, manager): Black Flag co. Nov. 22-24; light attendance.

**CORNICANA.**—**MERCHANT'S OPERA HOUSE** (Pinkston and Church, managers): Alma Heywood in Edgewood Folks pleased a good house Nov. 20. Charles H. Yale's Devil's Auction to a fine house 24.

**MCINNEY.**—**OPERA HOUSE** (J. A. Barnett, manager): Clement Bainbridge's co. in Alabama Nov. 21; packed house. Squire Hawkins 13; Barlow Brothers' Minstrels 17.

**TEMPLE.**—**BIJOU OPERA HOUSE** (Joseph Rudd, manager): Carrie Lamont Stock co. Nov. 19; small audience. Tony Farrell 22; good house. Ellen Beach Yaw 23; big house. Mahara's Minstrels 24.

**HILLSBORO.**—**LEVY OPERA HOUSE** (A. T. Rose and Co., managers): Alma Heywood in Edgewood Folks Nov. 19; large and delighted audience. Carrie Lamont in Muggs' Landing 24; poor business. Milton Nobles 24; Alabama 27; Sam Jones 28.

**SALT LAKE CITY.**—**SALT LAKE THEATRE** (C. S. Burton, manager): Dan Sully Nov. 19 in O'Neill of Washington, D. C., to a light house. Those who were present were very enthusiastic. Katie Emmett in Killarney 20 also to light business. General Lew Wallace lectured on "The Turks" 21 to a good house. The Kendalls 22-24 presented A Scrap of Paper, The Second Mrs. Tanqueray, and A White Lie to large business. Thomas W. Keene in repertoire underlined. LYCEUM THEATRE (T. F. O'Malley, manager): A Wife's Peril was presented 19-24 to fair business. IREMS: The Kendalls and members of their company were shown the sights of the city by Manager Burton, and as his suggestion, by the kindness of the Salt Lake and Los Angeles Railroad Co., a special train took them out to the bathing resort at Saltair, where several of the co. bathed in the briny with all the enjoyment of Summer weather. We brag somewhat of our climate out this way.

#### UTAH.

**BENNINGTON.**—**OPERA HOUSE** (Opera House Co.,

managers): Robert Hillard in The Nominee Nov. 24 to a very good house. The Engineer 27; small house. Rhba 1.

**RUTLAND.**—**OPERA HOUSE** (A. W. Heggina, manager): The Nominee 23; very fine performance; good house. A Texas Steer 30.

**MONTPELIER.**—**BLANCHARD OPERA HOUSE** (G. L. Blanchard, manager): J. E. Crawford co. Nov. 21-23; good business. Black Crook 4.

#### VIRGINIA.

**ALEXANDRIA.**—**HILL'S OPERA HOUSE** (J. M. Hill, manager): Wife for Wife Nov. 27. The co. failed to please.

**LYNCHBURG.**—**OPERA HOUSE** (Ernest R. Gilbert, manager): That Circus Girl Nov. 19; light business. Joshua Lumpkins 20; fair business. The Rooneys, booked for 27, failed to appear, cos. having closed in Richmond, Va. Billy Metts, the popular bill poster of Sells' Circus, has returned to his home in this city.

**ROANOKE.**—**ACADEMY OF MUSIC** (J. D. Lazell, manager): Joshua Lumpkins Nov. 20; small audience. Rooney Musical Comedy co. 27; Humpty Dumpty, Bates Brothers, 2.

**DANVILLE.**—**ACADEMY OF MUSIC** (Col. J. M. Neal, manager): Mabel Paige with an excellent co. Nov. 19-24, with two matinee during the week, filled the house at every performance, and the S. R. O. sign was up several times. The Rooney Comedy co., booked for 26, failed to appear. The Swedish Quartette Concert co. 28.

**STAUNTON.**—**OPERA HOUSE** (W. L. Oliver, manager): Little Lord Rooney Nov. 14; fair business. Bates Brothers' Humpty Dumpty 23; good business. Circus Girl 28; poor business.

**SUFFOLK.**—**CITY HALL** (H. E. Elam, manager): Lord Rooney Nov. 20; fair business. The Burglar 22; good business. The Actors' Holiday 30.

**NORFOLK.**—**ACADEMY OF MUSIC** (A. B. Duesberry, manager): Joshua Lumpkins Nov. 22; average house. Dethia's Burglar 23, 24 and matinee; small business. Joseph Jefferson in Rip Van Winkle 27; largest audience ever in the building.

#### WASHINGTON.

**TACOMA.**—**THEATRE** (John W. Hanna, manager): Alexander Salvini Nov. 16, 17; good business. He appeared in Ruy Blas and The Three Guardsmen. While the former was presented for the first time in this city and was well received, it did not receive the hearty applause accorded to the latter, which is familiar to all theatregoers. No more popular actor than Alexander Salvini visits Tacoma. The co. was in keeping with the star. Ben Johnson, William Redmond, Eleanor Moretti, and Maud Dixon are entitled to special mention. Mr. and Mrs. Kendall 19 to a lot of money in the Second Mrs. Tanqueray. Nothing but imported talent on the stage, with many would-be English in the audience. The play developed the fact unknown to our Western civilization, that in England candles are still used to light cigars in fashionable quarters. The play also demonstrates what has always been known on this coast, and that is, that it is not wise to marry a woman known to be notorious. The entertainment was not satisfactory at the price. The account should stand at about the following:

Kendall Co.	Dr.	
To the theatregoer for one ticket		\$2.00
By Eminent Respectability of Stars (2)		.40
By Reason of being English		.35
By the Entertainment		.75
		\$2.00

**SEATTLE.**—**THEATRE** (J. W. Hanna, manager): Salvini Nov. 14, 15; packed houses. Mr. and Mrs. Kendall 16, 17; crowded house. CORDRAY'S THEATRE (W. R. Russell, manager): A Turkish Bath 18-24; good houses; satisfactory business.

**SPOKANE.**—**AUDITORIUM** (Harry C. Hayward, manager): Testimonial benefit to Blanche Stoddard Nov. 20; crowded house. Miss Stoddard will leave in a few days to join the In Old Kentucky co. at St. Paul.

#### WEST VIRGINIA.

**PARKERSBURG.**—**ACADEMY OF MUSIC** (H. N. Roby, manager): Miss Healy's concert by home talent delighted a large audience Nov. 20. Sadie Hason in A Kentucky Girl to good business 27. Vreeland's Minstrels 3; Stowe's U. T. C. co. 3; General Gordon, lecture, 7.

**MOUNDSVILLE.**—**OPERA HOUSE** (Edward Manning, manager): Enemies for Life Nov. 22; good business. Stowe's U. T. C. 1; Robinson Crusoe 3.

**HUNTINGTON.**—**DAVIS THEATRE** (Joseph Gallick, manager): His Wife the Baron Nov. 19; small business. Spider and Fly 20; fair business. A Circus Girl 28.

**CHARLESTON.**—**BURLEW OPERA HOUSE** (N. S. Burlew, manager): Leavitt's Spider and Fly to good business Nov. 21. A Circus Girl 27; Vreeland's Minstrels 29.

**WHEELING.**—**OPERA HOUSE** (F. Riester, manager): On the Mississippi Nov. 22 drew well and pleased. Marie Wainwright 26 in Daughters of Eve; packed house; fashionable and enthusiastic audience. Blue Jeans 3; Limited Mail 7; Powell, the magician, 8. GRAND OPERA HOUSE (Charles A. Feinler, manager): Joseph J. Dowling 22-24; moderate business. Police Inspector 25-27; good business. Sadie Hason 3-5; Danger Signal 6-8.

#### WISCONSIN.

**RACINE.**—**BELLE CITY OPERA HOUSE** (Sherman Brown, manager): A good-sized and well-pleased audience witnessed The Dazzler Nov. 19. The Star Gazer, with Joe Ott as the star, was given to fair business 22. The Metropolitan, a small opera co., gave The Rose of Auvergne and Pygmalion and Galatea 24 to light business. The co. gave a good rendition of the operas. Charles Dickson 29.

**LA CROSSE.**—**THEATRE** (J. Strasilipka, manager): The Dazzler drew a good house Nov. 22. A large and appreciative audience greeted Nat Goodwin in In Mizora 24 at advanced prices. The stage settings were the best seen here in a long time. Charity Ball 10; Sandow 15.

**MADISON.**—**FULLER OPERA HOUSE** (Edward M. Fuller, manager): Cosgrove and Grant's new Dazzler pleased a fairly large audience Nov. 21. John Dillon in Our Next Congressman 26; fair audience. Mr. Dillon is an old-time favorite here, coming annually since before the war, and appears to-day to good advantage as ever. IREMS: George Armbricht, flutist, has returned home after engagements with Barlow and Dolson's Minstrels and Back Taylor's Wild West, both cos. having closed.

**WEST SUPERIOR.**—**GRAND OPERA HOUSE** (J. T. Condon, manager): Nat C. Goodwin and his clever co. packed the house at advanced prices Nov. 19. Although Mr. Goodwin was obliged to wear his hand in a sling, the result of his accident in St. Paul, it did not detract from his impersonation of Jim Radburn in In Mizora in the least. In Old Kentucky to a good house 22.

**DELOTT.**—**WILSON'S OPERA HOUSE** (R. H. Wilson, manager): Angell Comedy co. in 10-20-30c. Nov. 19-24 to fair houses. The Dazzler 26; fine co. and everyone delighted.

**WALKESHA.**—**CARINO** (Lee S. Oviatt, manager): Germania Concert Nov. 23, fine business. Lillian De Monte and co. 1; Bonnie Bonhill 6.

**EAU CLAIRE.**—**GRAND OPERA HOUSE** (O. F. Burlingame, manager): A Gilded Fool Nov. 23, fair-sized audience. Mr. Goodwin's right hand was in sling from the effects of a cycling accident in St. Paul. The production of Amorita by the Calhoun Opera co. was very largely attended 26. Mr. Goodwin and the Calhouns gave fine performances.

**OSHKOSH.**—**GRAND OPERA HOUSE** (J. E. Williams, manager): Gus Hill's Novelties pleased a large audience Nov. 21.

**WATERLOO.**—**OPERA HOUSE** (E. E. Leschinger, manager): Grand Thanksgiving Ball Nov. 20. Bazaar given by the ladies of St. Stephen's Church 6-8. IREMS: Manager Leschinger has placed a fine new concert grand piano in his house.

**ANTIGO.**—**OPERA HOUSE** (Hoeffer Bros., managers): Jennie O'Neill Potter and Edward Kendall Nov. 26 turned them away. Earle Lindon co. 3-4; John Dillon 17.

**PORTAGE.**—**OPERA HOUSE** (A. H. Carnegie, manager): The Dazzler Nov. 23; packed house. Metropolitan Opera co. 26; good business. New Orleans Minstrels 29; Jennie O'Neill Potter 3.

#### WYOMING.

**CHEYENNE.**—**OPERA HOUSE** (Friend and Brennan, managers): Ezra Kendall in The Substitute Nov. 28; fair business. College Chums 27-4; Katie Emmett in Killarney 4.

**LARAMIE.**—**OPERA HOUSE** (William Marquart, manager): Ezra Kendall in A Pair of Kids Nov. 21; performance excellent; good house.

#### CANADA.

**QUEBEC.**—**ACADEMY OF MUSIC** (Theodore Hamel & Co., managers): The Mozart Symphony Club Nov. 20; very large audience. The Montreal French Opera co. in Mignon 2-5. THEATRE (A. Temple, manager): The French Opera co. in repertoire to good business 24-31.

**WINNIPEG.**—**BIJOU THEATRE** (W. H. Seach, manager): Katie Putnam Nov. 21-24; large and fashionable audiences.

**HAMILTON.**—**GRAND OPERA HOUSE** (T. Roche, manager): Miss Ganthony Nov. 20; crowded house; assisted by local talent. Sadie Martinot in The Passport 23; big house. The comic opera Billie Taylor was successfully performed by local amateurs, H. B. Wilson, late of the Tavery Opera co., taking the leading role. Corinne 26; good house. Max O'Rell 27; St. Andrew's Society annual concert 29.

**ST. THOMAS.**—**DUNCOMBE OPERA HOUSE** (T. H. Duncombe, manager): Sadie Martinot in The Passport Nov. 20; large and pleased audience. The star, Max Figman, Edwards and Brien and Mrs. Sol Smith received several curtain calls. CLARIS OPERA HOUSE (George T. Claris, manager): Prof. Zancic, the magician, began a week's engagement 26 at popular prices to a small house.

**ST. CATHARINES.**—**GRAND OPERA HOUSE** (H. G. Hunt, manager): The Wedding Sisters, under the auspices of Citizens' Hose No. 1, gave a varied programme Nov. 22 (Thanksgiving Day) to S. R. O. Sam Jack's Creoles delighted a poor house 24.

**HALIFAX.**—**ACADEMY OF MUSIC** (H. B. Clarke, manager): Harry Lindley closed a four weeks' engagement Nov. 24 to a large audience. Charley's Aunt 24.

**WOODSTOCK.**—**OPERA HOUSE** (Charles A



## THE MIRROR GIRL.



WHEN I was a fresh-  
woman in this estimable  
profession, before all the  
"behind the scenes" part of  
it had quite lost the  
delicious charm of mystery  
which first allured me, then  
it was that I felt profoundly  
impressed by the outward  
dignity, the peculiar ex-  
clusiveness, and the gen-  
eral eccentricities of the  
"star" or the equally dis-

tinguished actor.

I noticed, with reverent awe, that the dis-  
tinguished actor or the star was not at all the same  
sort of human being as the other members of the  
company.

No. He or she was of an entirely different  
species.

I should have said of my first star that "grand,  
gloomy, and peculiar he sat upon his throne a  
sceptred hermit, wrapped in the solitude of his  
own originality," and further, that the wrapp-  
ings were unusual, curious, and interesting to  
observe and study.

Now, I am quite serious when I say to the am-  
bitious aspirant for distinguished honors theatric:  
It is not so necessary that you shall study, think,  
or spend the days in those scholarly pursuits  
which tend toward a mental development and  
culture, popularly supposed to lead to a final  
goal of noble achievement, as it is that you shall  
adopt certain superficial peculiarities of personal  
conduct.

We are well aware that most of our managers,  
or guardians of the fate of dramatic art and the  
theatre in America, have their Molière, their  
Shakespeare and their Racine at their finger  
ends.

Indeed, it is owing entirely to the profound ar-  
ticulture of the average American representative of  
Arsène Houssaye and Jules Claretie (hail fellows  
well met and convivial brothers these, with Bal-  
zac, Victor Hugo, Dumas, Zola, Daudet, Gau-  
tier and all the rest of 'em) that our public have  
been inspired to that worship of the *feu sacré*  
which has made The Old Homestead so popular  
in Washington—in a social sense our representa-  
tive city. (It was not long ago that one of the  
highest officials in the land told me that of all the  
plays he had ever witnessed The Old Homestead  
was his favorite, and I was, naturally, much  
pleased to hear it.)

Wherefore, young aspirant, the manager needs  
naught of your learning, and I conjure you, turn  
your thoughts, gravely and with determination,  
to the attainment of those previously mentioned  
peculiarities of manner, for these are of sterling  
value in raising your standard in general estima-  
tion.

If you see signs of making a distinct advance-  
professionally, in the near future: if you are  
shortly to rise to a place more exalted than that  
which you may now occupy, it may not be inex-  
pedient to furnish yourself with a set of rules for  
general conduct, which, if carefully followed for  
a while, will gradually become habitual and  
natural.

First, remember that at all times the dis-  
tinguished actor should preserve his exclusiv-  
ness.

He must endeavor, at any cost of personal in-  
convenience, to hold himself aloof.

This shows what a modest opinion he has of  
himself, and furthermore demonstrates his gen-  
uine good-breeding, his lack of vulgarity and his  
*savoir faire*.

It is only occasionally that some stupid person  
will think that it is all a cheap and rather am-  
using attempt at a sort of "property" dignity, that  
it reveals a petty, shriveled, peaked soul, and  
proclaims a mind that is wee and tiny and in-  
finitesimal.

He mustn't mind these people. He knows per-  
fectly well that he is on the right track.

The distinguished actor must surround himself  
with the majesty of awesome solitude. He is  
supposed, during all the hours of social absences,  
to be engaged in meditation—deep, contempla-  
tive, too solemn, too profound to brook rude in-  
terruptions.

If the distinguished actor is a woman let her  
hide herself from the sight of the world.

If she ventures into the public street let her  
take care to arrange to leave the hotel by way of  
a secret door, which, of course, is not nearly  
so conspicuous a mode of exit as the general  
one.

Let her also be careful to envelop her face in  
several thick veils, and, for Heaven's sake, to try  
to be a mystery!

The good old, traditional mystery business can  
never be improved upon.

It never fails of effect upon newspaper re-  
porters, hotel-clerks, bell-boys, and chamber-  
maids, thence finally reaching the general  
public.

When the distinguished actor is in a public  
place and aware that he is observed, let him ex-  
hibit certain peculiarities of gesture or manner in  
order that the opportunity for further demonstra-  
tion of the fact that he is not as others are shall  
not be lost.

I have seen Sarah Bernhardt go through this  
business over and over again in a theatre box,  
and it is a very good business, never failing of a  
certain effect.

Remember, once for all, that no one will ever  
think you are a genius if you behave like a sim-  
ple, well-bred, intelligent man or woman.

Do not let your manner reveal the frank,  
friendly cordiality and warmth which are unfail-  
ing signs of true refinement.

Rather assume an absent-mindedness, an in-  
tellectual gloom, which still again asserts your  
removal from things ordinary and conventional.

Of course, you understand that all this is in-  
tended to inspire the conviction that you are a  
very great and gifted person, indeed, and one  
may gladly sacrifice one's manly or womanly in-  
stincts to that end.

Of course very, very great men have been per-  
sons of wondrous sweetness and simplicity of  
nature.

They were just themselves, you know, and took  
no heed of their own dignity.

Their philosophy taught them, first of all, that  
great, great truth that there isn't time in life for  
much more than to show a neighborly feeling,  
one to the other.

And next they learned that love of all humanity,  
with tenderest pity for its weakness, ready  
laughter for its joys, and quick, spontaneous  
tears for its sorrows is about all that is worth  
while in the little time that is given us; and that  
born of these instinctive inspirations all beautiful  
and perfect works have come to us.

We all know what great and gifted soul it was  
who whispered with a radiant, tender, death

## Special Announcement.

THEATRES OWNED AND CONTROLLED  
By JACOB LITT.

NEW METROPOLITAN OPERA HOUSE,

MINNEAPOLIS, MINN.

BIJOU OPERA HOUSE,

MINNEAPOLIS, MINN.

GRAND OPERA HOUSE,

ST. PAUL, MINN.

BIJOU OPERA HOUSE,

MILWAUKEE, WIS.

TEMPLE OPERA HOUSE,

DULUTH, MINN.

GRAND OPERA HOUSE,

WEST SUPERIOR, WIS.

prevail at all times at the Metropolitan in Minneapolis—25 cents to \$1.50.

I have also secured control of the Temple Opera House, Duluth, and the Grand Opera House, West Superior, and am now booking attractions at these houses.

The first four nights of each week, beginning Sunday at the Grand Opera House in St. Paul, will be devoted to popular attractions at popular prices, as heretofore. The remaining nights of the week I will play these attractions at the Temple Opera House, Duluth, and the Grand Opera House, West Superior. I shall also play the higher grade of attractions at Duluth and West Superior, the prices to be governed by the strength and merit of the attractions. For time and terms for this and next season apply to

JACOB LITT, Abbey's Theatre Building, New York.

## A VALUABLE RELIC.

The Hat Worn by John Gilbert for Years Pre-  
sented to the Dramatists' Club.

As the members of the American Dramatists' Club entered their rooms on Wednesday evening last they were confronted by a suspicious looking parcel that had been mysteriously placed on the Secretary's desk by some unknown hand during the day.

No one had the temerity to explore the interior of the parcel until the arrival of the President, Bronson Howard. With a trembling hand, but with a confidence born of experience in hunting back seats during the first nights of his own plays, Mr. Howard cut the threads, tore off the wrapper, and exposed an old battered white hat! "Hold on, gentlemen!" exclaimed the President, "there's something in it." So there was—two words, in large black gothic letters—"JOHN GILBERT"—pasted on the paste-board lining, underneath which, undoubtedly in the handwriting of that sterling old actor, was the date "Nov. 1862."

The mood of the members was speedily changed to reverence as the President read the following excerpt "from the *Home Journal* about six years previous to the Summer of 1864" pasted in the hat:

"When the Wallack company made their final appearance at the Brooklyn Park Theatre, a pretty incident occurred which has not been made public. Mr. John Gilbert possessed a remarkable hat, which he had worn in the character of Sir John Vesey, in *Money*, for the last quarter of a century. As he left the stage where the School for Scandal had been performed, he encountered Netta Guion, the interesting young actress who had played ingénue parts at Wallack's during the past season. Taking this remarkable hat from his dressing-room he presented it almost in silence to the young lady, who was speechless at this anomalous gift. It was simply the expression of friendly feeling on the part of this stage-worn veteran, and as such was accepted with gratitude and delight. The souvenir is one which any actor or actress in the country would be proud to have, and with which Mr. Gilbert would not have been thought likely to part."

This valuable relic of one of the best known ornaments of the stage, it seems, was, after a time, presented by Miss Guion to A. E. Lancaster, a member of the Dramatists' Club, who, in turn, presented it to the Club, believing that it should be preserved in its archives. Accompanying the gift was the following appropriate poetical apostrophe to the coveted chapeau.

## JOHN GILBERT'S HAT.

The hat 'round which its owner used to wear  
A wreath of willow, lives in song of yore;  
But this chapeau enjoys renown more rare—  
It hid a brow by laurels hid before.  
Often has some Elijah's mantle lit  
On young Elshaz, marvelling thereat;  
But who shall follow you, with footsteps fit?  
Your buskins vacant, who shall wear your hat?  
Though Sir John Vesey's servile head it crowned,  
Old Dornon peeps behind, with doating dire;  
And poor Sir Peter Teazle holds his ground  
With Captain Absolute's infuriate sire.  
But best, perhaps, replete with guileless grace,  
That blended age and infancy in one,  
Your Jesse Rival's dear pathetic face  
Speaks of an art where perfect work was done.  
These peer, with others, from the filmy past,  
Where memory's paling footlights fondly play:  
JOHN GILBERT shines resplendent in the cast  
As reverently we put your hat away.

A. E. LANCASTER.

NEW YORK, NOV. 21, 1894.  
The club accepted the gift, and a vote of thanks was tendered to the donor. The hat will be enclosed in a glass case, and hereafter ornament the club rooms.

## CAYVAN HAS LEFT THE LYCEUM.

Georgia Cayvan retired from the cast of *A Woman's Silence* last Tuesday night, and it is probable that she will not be seen again this season with the Lyceum Stock company. Her place has been taken by Isabel Irving.

Miss Cayvan has been in ill-health for some time, and originally did not intend to appear this season with the stock company. Next season she will star under the management of Daniel Frohman, who is now arranging her tour.

## A RUMORED CHAIN OF THEATRES.

There was a rumor yesterday at the American Theatrical Exchange that David Henderson has secured a chain of theatres in the West. The cities are said to be Pittsburg, Chicago, St. Louis, Denver, Salt Lake, Los Angeles and San Francisco.

Mr. Henderson was in Denver yesterday (Monday).

## STRAINED RELATIONS.

The relations between Al. Hayman and Barnabee and MacDonald, of The Bostonians, are no longer as cordial as heretofore.

It seems that Manager Hayman had been holding time for The Bostonians in San Francisco for next season. Barnabee and MacDonald, however, came to the conclusion that, owing to a misunderstanding Mr. Hayman had with a certain newspaper in San Francisco, his theatre there had become unpopular, and asked him to release the time he was holding for them.

Manager Hayman thereupon requested Barnabee and MacDonald to cancel the dates they had for the present season at his theatres in Brooklyn and Chicago. The request was complied with at once.

Barnabee and MacDonald declare that they really prefer other houses in both those cities. Manager Hayman in his behalf declares that the Bostonians without Camille D'Arville, Bertha Waltzinger, and Tom Karl are not the Bostonians he had contracted for.

The time which Manager Hayman cancelled for the Bostonians has been transferred to the Whitney Opera company for Rob Roy.

## THE POTTER-BELLEW TOUR.

Myron B. Rice, who is directing the tour of Mrs. James Brown Potter and Kyrle Bellew, writes from Nashville, Tenn., that their Southern tour has opened very auspiciously. He says that in Nashville the press and public were most enthusiastic over the work of Mrs. Potter and Kyrle Bellew, and that on Saturday night, Nov. 24, they played to the largest receipts ever taken in at the theatre on Saturday night since Bernhardt appeared there.

"In Chicago," continues Mr. Rice, "I strengthened my company, as we have decided to put on the old comedies together with our other repertoire, and more people were needed. The new people are Marion Holcombe, Arthur Bantree, Stuart Henry Post, William Warren, and Thomas Kenney. We now carry a company of eighteen people, and are able to play any and all of the old comedies. Mason Mitchell left to join Rose Coghlan in New York at the Star Theatre. Everything was pleasant between us, and as he thinks he is bettering himself our good wishes go with him."

## A STATEMENT DENIED.

Edwin Walter writes from Brooklyn relative to the statement, made upon the death of Harry S. De Bevoise, that he in complicity with a Mrs. Jennie Smith was charged with murdering a policeman in Jersey City: "Having been a personal friend of the late Harry S. De Bevoise, I am in a position to know that he was never charged with murder and sentenced to be hanged, or in any way connected with the case, nor was he at any time in his life in the theatrical profession, he having been up to the time of his death in the wholesale dry-goods trade."

## THE FATAL CARD IN REHEARSAL.

Charles Frohman has made arrangements to produce at Palmer's Theatre on Dec. 30 The Fatal Card, a melodrama by Haddon Chambers and B. C. Stephenson.

The cast will include J. H. Stoddart, W. H. Thompson, Agnes Miller, May Robson, Adrienne Dairrolles, E. J. Ratcliffe, James Burrows, R. A. Roberts, Amy Busby, and Georgia Busby.

The rehearsals are under the direction of R. A. Roberts, who has just returned from England where he attended a number of performances of The Fatal Card in London.

## OLD JED AT ST. JAMES'S HALL.

Not until late Saturday afternoon were Mr. MacGeachy's negotiations with Manager Comstock of St. James's Hall definitely concluded. The deal is simply an exchange of dates, Mr. MacGeachy putting his attraction, Richard Golden in Old Jed Protty, at St. James's Hall for a holiday season and giving Comstock's Minstrels the corresponding Protty road dates in return. Inducements were made to establish Mr. Golden permanently at the holidays, but Mr. MacGeachy elected to hold that part of the programme in abeyance.

## FOR MUCH LESS THAN IT COST.

The Auditorium Theatre, Kansas City, built during that city's real estate boom at a cost of \$500,000, was sold under mortgage foreclosure last Wednesday to the National Bank of Commerce for \$55,000.

## FOREIGN PLAYS FOR NEXT SEASON.

Charles Frohman and Al. Hayman have secured the American rights of W. S. Gilbert's latest comic opera, His Excellency, which is now running at the Lyric Theatre, London. They obtained them from George Edwardes, and a company from the Lyric Theatre will come over next season to present the opera at a Broadway theatre in September.

Messrs. Frohman and Hayman have also secured from George Edwardes the new London burlesque, The Shop Girl. This will be done in New York next season.

Mr. Frohman has also bought the rights of the Drury Lane melodrama, The Derby Winner, which may likewise be seen here next season.

"Too Much Johnson has made a big hit," said Mr. Frohman to a Mirror man yesterday, "and much credit is due to the way it has been handled by Mr. Gillette."

"It has been said in various quarters that the piece is simply an adaptation from the French play, Plantation Thomassin. This is not true. Mr. Gillette only took a suggestion from the French piece which, by the way, was a complete failure in Paris. An English adaptation made by Yardley was also a fiasco in London. This shows that the present success in New York is due to the original work done by Mr. Gillette. So great a failure, in fact, was Plantation Thomassin abroad that the author was only too happy to accept an insignificant sum of money for the use of a few of his ideas."

"I fully expect, from present indications, that Too Much Johnson will equal the success of Charley's Aunt."

## THE PRODUCTION OF GISMONDA.

Next Monday is the day Fanny Davenport has announced for her production of Sardou's new play, Gismonda, at the Fifth Avenue Theatre.

Miss Davenport has received from the author a list of the changes he has made since the opening night, and these, together with several improvements of her own, will make the first night in America of this famous play a far smoother presentation than was offered in the French capital. Miss Davenport will essay the title role; Melbourne MacDowell that of Almerio; Theodore Roberts, Zaccaria; Arthur Elliott, Bishop Sophron; Frank Tannehill, Sr., Dom Bridas; Mary E. Barker, Thisbe, the godmother of Gismonda, and the other roles lie in the hands of people specially selected for them.

Nearly a hundred people will appear in one scene, and the production, from every point, will be the most important of its kind of the season.

## A COUNTER-CLAIM FOR \$15,000.

On August 23, 1893, Thomas Q. Seabrooke and George W. Lederer entered into a contract by which the latter was to act as manager of The Isle of Champagne during the season then beginning. Mr. Lederer was to receive \$450 per week as salary, and to devote all his time to the enterprise. In case of his failure to carry out the contract, he was to pay \$8,000 liquidated damages.

Seabrooke sued Lederer on a claim that the latter had broken the contract, and sought to recover the \$8,000 stipulated. Lederer has set up a counter-claim for \$15,000 for services claimed to have been performed by him for Seabrooke.

Judge Truax last week ordered that Lederer render a bill of particulars of the \$15,000 claimed.

Walter B. Woodall is disengaged and may be addressed at 39 West 28th St.



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1890]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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Two lines ("display") professional cards, \$5 for three months; \$5 for six months; \$5 for one year.  
Managers' Directory cards, \$1 per line for three months.  
Reading notices (marked "S" or "R") 50 cents per line.  
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Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.  
The Mirror office is open and receives advertisements every Monday until 5 P. M.

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NEW YORK, DECEMBER 8, 1894

The Largest Dramatic Circulation in America

## CURRENT AMUSEMENTS.

ACADEMY OF MUSIC.—THE COTTON KING, 8:15 P. M.  
AMERICAN.—WILSON BARRITT, 8 P. M.  
BIJOU THEATRE.—THE FLAME.  
BROADWAY THEATRE.—PRINCE ARNANI, 8:15 P. M.  
DALY'S.—TWELFTH NIGHT, 8:15 P. M.  
EMPIRE.—THE MASQUERADES, 8:15 P. M.  
FIFTH AVENUE.—JACINTA.  
FOURTEENTH STREET.—THE BROWNS.  
GARDEN.—LITTLE CHRISTOPHER COLUMBUS, 8:15 P. M.  
GRAND OPERA HOUSE.—SHAFT NO. 2.  
HERALD SQUARE.—ROD ROY.  
H. R. JACOBS' THEATRE.—THE IVY LEAF.  
KOSTER AND DIAL'S.—VARIETY AND OPERETTA, 8 P. M.  
LYCEUM THEATRE.—A WOMAN'S SILENCE, 8:15 P. M.  
NIBLO'S.—THE STOWAWAY, 8 P. M.  
PALMER'S.—THE NEW WOMAN.  
TONY PASTOR'S.—VARIETY.

## BROOKLYN.

AMPHION.—THE DEVIL'S DEPUTY.  
COLUMBIA.—4400.  
COL. SINN'S PARK THEATRE.—SHORE ACRES.

## TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

## GROWING MORE LIBERAL.

FROM time to time THE MIRROR notes the expressions of clergymen upon the theatre as they are prominently made, and exercises the privilege of comment thereon. The substance of many pulpit declarations both in favor of the stage and against it has been published in these columns.

Within the past few days our attention has been called to several sermons on the theatre preached from pulpits of various religious denominations, and on another page synopses of these sermons are printed.

The most remarkable thing about this latest series of discourses is, that they are all in favor of the theatre. Some of them are almost revolutionary in the warmth of their approval of the stage. At least one of them—that of Rabbi KRAUSKOPF, of Philadelphia—will amaze, while it gratifies, even the most advanced lover of the theatre who in spirit if not in fact may have long resented the illiberality and abuse of the theatre that have from time immemorial marked the pulpit's treatment of a great institution of civilization.

It is quite evident that a spirit more inclined to fairness and honesty—no doubt based on a knowledge of the facts that very few preachers have in the past shown—is beginning to animate these teachers of the people. Perhaps protests from the public that forms a part of the theatre audience and the church congregation are beginning to bear fruit. There are very many estimable persons who enjoy the theatre and attend the church who quite naturally take exception to the extreme and abusive and untruthful language employed by many preachers in their characterization of the theatre, and public opinion is quite as potent with the clergy as it is with others who depend upon the public. This is not a time when the blind can find many of their kind to lead, and churchmen no doubt are opening their eyes and looking about them.

As to the sermons extracts from which we print this week, they were pronounced by men

who know the theatre and appreciate its powers for good.

## NOT CONNOISSEURS.

THOMAS BYRNES, superintendent of the police department of New York, has figured more or less thrillingly in the cheaper story papers and by personation in one or two melodramas. He has also enjoyed that general enlargement of his characteristics for detective wisdom and official bravery which must fall as tribute to the man who has a monopoly of police intelligence, and is attended daily by a bevy of reporters who await his oracular disclosures with bated breath and designs upon "space."

Mr. BYRNES, however, never figured as a humorist until last week, when he by his subordinates delegated policemen to visit the theatres where living pictures are features, with instructions to report as to the morality of such exhibitions.

If Mr. BYRNES' idea that the policemen of New York are competent to perform such work were well based, the critical values of the force would prove to be much greater than their physical values were assumed to have been in those ante-Lexow days when the characterization "the finest" was fondly if not officially applied to them.

The police may be art amateurs, but we are not yet ready to admit them to the duties of connoisseurship, even under the superintendence of THOMAS BYRNES. It is not safe to assume that the force is familiar enough with art's masterpieces to pass judgment upon their plastic reproductions. The symbol of the "copper" long has been a club, and under present methods a club it should remain.

THE Chicago Tribune assumes a jocular air while referring to what it terms "marital agility" in the theatrical profession, its special text being the quick marriage of a manager recently after a divorce. There are two things with reference to this subject that seem to have escaped the esteemed Tribune's ken or memory. One is that these things also happen to others than theatrical persons; and the other is that if education in the matter of divorce has been gained by the general public, the laws of Illinois and the notoriety of Chicago for this sort of severance have furnished precedent and set the pace.

It is amazing that an association so well-posed as the Players' Club of Akron, O., seems to be, could have assumed that they had a right to produce Charley's Aunt, or any other valuable play the ownership of which is widely known. It is gratifying, however, to know that the leading paper of Akron, the Daily Beacon, instead of unfavorably criticising legal proceedings to prevent the production of the play by the club, as most local papers would have done, comes out squarely for the right in the matter, and reads the amateurs of Akron a lesson that they will no doubt heed hereafter.

WHEN the chief comedian of the Gaiety Girl appeared here first, there was an unanimity of opinion that he would catch on. His humor, unlike that of many English comedians, was contagious. But we learn with regret that he has been so sympathetic as to catch the small-pox in return. He is evidently a taking fellow all around, and we wish him speedy convalescence and a comic breaking-out anew.

LADY SOMERSET'S incipient crusade against living pictures is in a measure offset by the declaration of Mrs. GRANNIS, of this city, that the unprofessional feminine display in the auditorium on an opera night is the more reprehensible of the two. To a candid observer of the theatrical phenomenon and the social manifestation criticised it will easily appear that both run to extremes.

AN object lesson to managers and to those who would be managers is writ large and legibly weekly in the disbandments here and there. The era of pretence, puerility, cheapness and incompetency in theatricals seems to be passing.

THE chief physician of the Bureau of Contagious Diseases and his assistants evidently find an occasional duty which nothing could tempt them to delegate. They vaccinated the London Gaiety Girls on Sunday.

## FOOTLIGHT FUN.

## THE PLAY A SUCCESS.

ETHEL.—"How did you like the play last night?"  
MAY.—"Oh, above everything! Harry was with me, and you know what company he is? Well, there was nothing whatever in the play to distract my attention, and I just reveled in Harry's conversation."—Boston Transcript.

## THE OPERA SEASON.

VON BLUMER.—"The boxes in the new opera house are shaped like tubs."  
PLANKINGTON.—"Ugh! when my wife gets in one the effect will be quite realistic."—Clothing and Furnisher.

## NOT IN HIS WAY.

"Is my hat in your way?" inquired the sweet girl in the parquet seat, as she turned around and spoke to the man behind.  
"Not at all," said the man behind, grumpily, as he surveyed her big hat and grabbed up his overcoat; "my way lies toward the box office to get my seat changed."—Chicago Record.

## PERSONALS.

POLLOCK.—The engagement of Emma Pollock, of Edward Harrigan's company, and Frank H. Glaze, a non-professional, of New York, is announced.

COOTE.—The San Francisco Argonaut speaks very favorably of the work of Bert Coote in The New Boy.

HOWE.—Walter Howe, mentioned in a recent MIRROR as having left Australia for London, came direct to this country, and is now playing Sir John Hardin in The Idler in company with Mr. and Mrs. Lewis, Lydia Thompson, and others.

ARONSON.—Musicians from the Metropolitan Opera House and Abbey's Theatre orchestras serenaded Rudolph Aronson at the Casino last Friday night.

NORDICA.—Mme. Lilian Nordica recently scored a triumph as Elsa in Lohengrin at Leipzig.

CRANE.—William H. Crane closed his season at the Star Theatre on Saturday night, and in response to calls from the audience made a happy speech, in which he promised a new play by an American author next season.

HILL.—C. T. Hill, a son of the late actress Mary E. Hill, has an article on "Fighting a Fire," illustrated by himself, in this month's N. Nicholas. The article describes vividly and comprehensively the features of our fire service while the pictures give a graphic portrayal of the exciting and familiar scenes of our firemen's daily life. The illustrations are capital.

NETHERSOLE.—Olga Nethersole is studying From From for an early production, and in February will present Henry Hamilton's new play, Carmen.

COLLINS.—Lottie Collins is suffering from a severe cold, and will rest in Chicago this week.

WILLIAMS.—Manager Harry Williams, of the Academy of Music, Pittsburgh, has sold his interest in the Park Theatre, of Allegheny, and that house will soon be reopened under other management.

BURRESS.—Owing to illness, Marie Burress will resign from James O'Neill's company.

IRVING-TERRY.—The Irving-Terry company were entertained by the Dublin Corporation on Saturday night, and Mr. Irving and Miss Terry were presented with an address signed by the political and educational dignitaries of the city. In his speech of welcome, the Lord Mayor declared that Mr. Irving and Miss Terry had done more than any others to refine the stage and make it an educator. Mr. Irving responded feelingly.

BOOBAR.—John J. Boobar, THE MIRROR's correspondent at St. Cloud, Minn., has been elected to the Legislature from the First District of Stearns County. If Mr. Boobar represents his constituents as faithfully as he has represented this paper he will be re-elected.

WARDE.—Frederick Warde will play Robin Hood in his coming production of Runnymede. Mr. James, of course, will be the Friar.

CURTIS.—M. B. Curtis and his wife, Albina De Mer were at the Hotel Clarendon last week. On Dec. 10, in Harlem, Mr. Curtis will produce a new play by two authors, one a journalist, the other a playwright. The piece is said to be on new lines.

LOUDOUN.—W. D. Loudoun will withdraw from the management of Robert Downing on Jan. 1.

BERTRAM.—Helen Bertram, who is singing the title-role in Little Christopher Columbus with success, has had all her music transposed to a higher key. It suits her voice better.

HAYDEN.—W. R. Hayden, Stuart Robson's manager, is expected in New York to arrange for a metropolitan production of The Interloper.

FORT.—Samuel W. Fort, formerly manager of the Academy of Music, Baltimore, and of late years identified with several comic opera ventures, is seriously ill at his residence in this city.

MATHEWS.—Fanny Aymar Mathews has an article among the "Notes and Comments" of The North American Review for December, entitled "Women and Amateur Acting." She contends that amateur acting, once progressive, has become degenerative; that it gives us to-day no better acting, no more artistic impersonations, no further evidences of genius among its women; and that it simply furnishes to many women actuated by the spirit of notoriety an opportunity to be talked about, while its tendencies are demoralizing.

HEWITT.—Ex-Mayor Abram S. Hewitt has written a letter in which he favors the resumption of free musical instruction for the masses at Cooper Union, under favorable conditions.

DREW.—John Drew, at the close of his engagement in The Bumble Shop at the Empire Theatre, on Saturday night, spoke his thanks to the public briefly and conveyed the gratitude of Henry Arthur Jones, author of the play, received by him by cable.

DEBAR.—The will of Harriet DeBar, formerly a well-known actress, widow of Ben DeBar, was recently admitted to probate in Philadelphia. The testatrix was an inmate of the Forrest Home. She devised a gold watch and other jewelry to her friend, Charlotte Davis, of Camden, and the rest of her estate, which was valued at \$216, consisting of wardrobe, a sewing machine, and other effects, is bequeathed to Elizabeth Andrews, under the condition "that the sewing machine is not to be sold or given to any one at the Forrest Home."

DALY.—At the house of Archbishop Corrigan, on Dec. 13, the Latane medal voted by the University of Notre Dame, Ind., to Augustin Daly, will be presented to that manager in the presence of a few invited guests. The presentation is "in recognition of distinguished services rendered to the American Catholic public." With the medal is to be an address in Latin, printed on heavy watered silk and ornamented by a design painted by Luigi Gregori, an artist of Rome. This medal is an American counterpart of the Golden Rose that the Pope annually bestows on some distinguished Catholic on Mid-Lent Sunday. Mr. Daly was abroad when the medal was voted to him last March, so its formal presentation was deferred.

FRENCH.—T. Henry French cleared nearly \$5,000 last week as his house share at the Broadway and the American. The Bostonians on Saturday night at the former theatre drew \$1,700.

DAY.—George D. Day, Henry Arthur Jones' personal representative, is in the city. He attended the first performance of The Masquerade at the Empire last night.

O'NEILL.—James O'Neill is in the city while playing an engagement this week in Jersey City. He is delighted with his success as Virginus, although he says it is pleasant to give an occasional performance of Monte Cristo.

REJANE.—It is now positively settled that Madame Rejane will appear in this country next February and give one hundred performances of Madame Sans Gêne and other plays in New York, Baltimore, Washington, New Orleans, Chicago, Philadelphia, Boston, and Montreal.

## LETTERS TO THE EDITOR.

## INGENIOUS IF NOT CONVINCING.

ACADEMY OF MUSIC,  
HALIFAX, N. S., Nov. 15, 1894.

To the Editor of the Dramatic Mirror:

SIR.—I note in your issue of Nov. 24 a report of a dinner given to Congressmen and also your denunciation of play pirates. According to your *ipse dixit*, these individuals most considerably outnumber ordinary companies, and yet they make no sign.

I am not going to rush into the breach as their sole defender, but I am going to ask sundry pertinent questions.

What is a pirate in your meaning? A plagiarist in a measure, for I find that many of these protected plays are simply revamped versions of old productions.

Would you consider taking one haphazard, Belasco's Charity Ball an original production or quasi-original?

Has not the author plagiarized for his comedy the old farce Perfection or The Lady of Munster, and for his serious interest, ask Louis Aldrich whether there is not a suspicion, amounting almost to a certainty, of My Partner.

I find a published version of An Arabian Night by Sydney Grundy, but if I mistake not, Mr. Daly owns the rights for his version, but how about Van Moser?

Again as regards The Two Orphans or the innumerable French and German productions successfully anglicised, do you introduce a clause in this Congressional act, protecting the brains of the creators?

I see you denounce those using Fanchon, but this seems absurd, as the original writer never received a cent, while Monte Cristo and Faust seem, according to their producers, to be their exclusive property. Even Lotta has made breadwinners of The Little Detective while Hazelwood reaped no benefit, and can any one claim Little Nell?

Again, how are you going to proceed as regards the middle of titles? Will you forbid a manager playing a classic, The Wife, by Sheridan Knowles, because there is another play with the same caption registered in Washington? If so, why not copyright Hamlet or Macbeth at the Librarian's office?

Besides, titles have been so wantonly copyrighted that there must be some difficulty in finding them, as I see by your issue of this week two titles at fault and one of them, Nemesis, is the early stock of Fred. Marsden. The laborer is worthy of his hire, but don't you think they are getting it? I read in *Moscow's Magazine* that Mr. Howard's royalties amount to sixteen a year, that the late Henry de Mille made \$20,000 in three years, that Mr. Belasco's royalties on The Girl I Left Behind Me reach nearly a thousand a week, while Mr. Gillette's receipts from Held by the Enemy amounted to nearly \$20,000. And this all done without the cry of "Jail the Pirates" or a congressional enactment.

It might possibly be considered high treason, if the writer ventured to ask Mr. Palmer if among his managerial productions every foreign author received his due, and there is a suggestion of humor in his remark that "he was willing to encourage the native dramatist, but that the native dramatist was furnishing him no material." Who are we protecting? Is it England?

Take the English productions. One or two monopolists have gobbled them, and these plays even when their metropolitan usefulness is outlived, are held for fancy sums. I will cite an instance. I wanted to pay for The Patience. As a play it is almost forgotten now, but I was asked a sum that would open a dramatist's eyes, and similarly as fast as anything English is produced it becomes beneficial only to an individual. You are protecting the middleman, and as I am an Irishman born I detest the middleman.

Now, I come on ticklish ground and venture to argue that practical usage is not always iniquitous. Take my dear friend Dennison Thompson. No man has suffered plagiarism more than he has. His first play of note, mark you, he was an actor for a quarter of a century before—was Josh Whitcomb. There are hundreds of companies playing it, but it has not militated against his success. In fact, the smaller towns have become familiar with it and in larger cities when the country visitor sees it advertised by the original he will seek to see its originator and "Den" may sleep more comfortably in the thought that he has helped these peripatetic histrions without pecuniary injury. Rip Van Winkle is another case. Has provincial plagiarism decreased Mr. Jefferson's bank account?

I am drifting. In this congressional act will you tell me how are you going to arrange for the authors of novels receiving their modicum? Will it make owners of those who have drawn their characters, inspiration, and incident from the novelist, as per example, The Vendetta, Jane, Broken to Harness, etc.

Protect the true native dramatist, but do not protect the individual who from Paris, London, or Berlin, steals material and claims it as his own.

The provincial public do not know much about authors. In a large town in New York State the following is a verbatim announcement made recently in front of the curtain: "Ladies and gentlemen (customary thanks, etc.), to-morrow evening we shall produce for the first time here the great sensational play, The Player, with all its original effects. The manager of this company holds exclusive rights for this play, having purchased them from that eminent author, Alexander Byers, of Chicago." (Loud applause.)

I do not think, however, that any act of the nature asked for would injure the smaller fry, who are numerically the larger, as they would have to seek the same inspiration as many of our authors, viz., back numbers of Patti, Ducombe, Cumberland, and French.

I am an author, for I have written, rewritten, adapted, plagiarized, translated, and otherwise, certain works and one drama, which I am now playing. It is entitled The Castaways. It is duly copyrighted and protected at Washington. However, the eminent author in Chicago has stolen it, but if it benefits any wandering Thespian tribe I will forgive my countrymen. I believe in protecting your original author, and if this country can only give us even a feeble attempt at a modern Shakespeare, I say give him a copyright law all by himself.

Yours truly,

HARRY LINCOLN,

Manager, The Castaways.

## SARDON AND AMERICANS ABROAD.

NEW YORK, Nov. 30, 1894.

To the Editor of the Dramatic Mirror:

SIR.—Having read in your last issue several very remarkable statements and certain formulated suspicions regarding the authorship of Sardou's plays, I wish, as Victoria Sardou's representative, to refute these statements in justice to both author and to producers. Your article refers to the "efforts of the raw young French writers" which Sardou brands with his name, and which he has never been able to get produced in Paris.

Let me state that the plays bearing Sardou's name which have been brought before the public within the last ten days are Fedora, Tosca, Theodora, Cleopatra, Thermidor, Americans Abroad, Madame Sans Gêne, A Woman's Silence, and Gismonda; rather a fine showing it seems to me as the work of "raw young French writers."

Your contributor further expresses surprise that Sardou has never been able to get any of these alleged "Sardou plays" produced in Paris. With the exception of Americans Abroad for which M. Sardou holds a contract for a Parisian production, and A Woman's Silence, which he cables me will open the next Paris season at the Gymnase, these plays have all enjoyed a flattering Paris endorsement and have drawn phenomenal Paris receipts.

I might add that Americans Abroad will shortly be seen in a leading West End London theatre, and that since the success of A Woman's Silence in this city, Comyns Carr (who has read every line of the manuscript) has arranged to make it his next production at the Comedy Theatre, London.

Before closing let me say to any "raw young American writers" that I will guarantee to advantageously place for them (even though there may be "little in the workmanship to suggest Sardou") any manuscript which they may bring to me provided it is as well executed and as interesting as any one of the plays which Sardou brands with his name. The indefatigable industry with which he himself (as he employs no secretary) writes out every line and bit of business; the earnestness with which he elaborates every detail, the conscientiousness with which he develops every scene and character, all give evidence of the hand of the master-builder, and of the brain of the inspired craftsman. Of imitators he has few, of pupils none.

Sardou is the last man who would wish to be shielded from dignified criticism; he is the first who would refuse to remain silent under an imputation which attacks his integrity or under a charge which questions his honor. I remain, yours very truly,

ELISABETH SARDON.

Watkins Mills will leave England for America on Dec. 3, and will open in Minneapolis on Dec. 17 in concert. He will sing in "The Messiah" at Carnegie Hall at Christmas.



## THE USHER.



The CHRISTMAS MIRROR will be published on Thursday of the present week. The work of completing the largest edition THE MIRROR has ever undertaken was found to be so magnitudinous that the printers and binders, although running their establishment night and day, could not accomplish it sooner by any human possibility.

A couple of days' delay will serve to whet expectation, already excited to a point that only such a superlative holiday number as this year's could hope to satisfy.

Novelty, artistic beauty, endless variety—these are the three conspicuous characteristics of the CHRISTMAS MIRROR, as the reader may discern from a survey of the table of contents published elsewhere in this paper.

The remarks in this column on previous occasions respecting the unwisdom of long *entr'actes* have found an echo in many newspapers in different parts of the country, and their approval of my strictures upon managers and stage managers that are lax in this matter shows that the nuisance is widespread.

In Chicago the question has been taken up vigorously, and instances are cited there that go to prove my contention that dreary waits between acts dispirit the public and mar the effect of first performances.

One of my Chicago contemporaries, however, seems to have gotten the singular idea that the protest is against *entr'actes* in any form. "An unbroken performance would be an insufferable bore," it says, "and the intermissions are necessary; but not as they are now being provided in some of the downtown theatres of Chicago."

It is unnecessary to explain to readers of THE MIRROR that no such asinine proposal as the abolition of the *entr'acte* has been thought of, much less suggested, in this quarter.

A. M. Palmer was discussing this subject with me the other day.

"You are quite right in all that you have written of the disastrous influence of prolonged waits between the acts," said he. "I have always endeavored to make the intervals as short as possible on first nights, but my experience has been that unforeseen accidents will happen in spite of every precaution. Sometimes everything has gone well and ten minutes has been the maximum wait, but those occasions have been rare in the twenty years that I have been making productions."

"Take The New Woman, as an example. We had careful scene rehearsals and everything was supposed to be in readiness and everybody was supposed to know just what to do on the opening night. But a number of accidents, trifling in themselves, interfered—drops got in the way, ropes failed to work, and the result was a series of regrettable and unavoidable delays."

Speaking of this matter the English stage-manager, Fred. Edwards, says:

"I have been much interested in the discussion. It is true that abroad there is better discipline back of the curtain, but I think everything depends upon the efficiency of the stage-manager. He is in full control and he is responsible."

"When I was stage manager of Covent Garden in London I often had a heavy set 'struck' in three minutes, and I assure you that I could take the opera of Il Trovatore and produce it without once lowering the curtain from the first to the last act. How? Why, it's simply a matter of knowing your business."

I agree with Mr. Edwards. The trouble is, that numbers of stage managers do not know their business, and if they exhibited similar incompetence in any other pursuit they would have a hard time to earn their salt.

The chances of a failure are always increased tenfold when, as is too frequently the case, incompetence is the chief characteristic of the stage manager.

An absurd story was printed in Brooklyn papers last week to the effect that Colonel Sinn intends to turn the Park Theatre into a continuous performance variety house when his magnificent new house, the Montauk, is ready to open.

There was absolutely nothing in the report. Colonel Sinn's lease of the Park has three years more to run, but he has never entertained an idea of sub-letting the house to Keith or anybody else for the purpose mentioned.

The Park is an excellent theatrical property. When the Montauk opens no change of policy will be adopted except that the larger house will be devoted to the more elaborate productions while the Park will be made a comedy theatre—a class of entertainment for which it is especially adapted.

I do not think it has yet been made known that Daniel Frohman has secured Henry Arthur Jones' latest play, The Case of Rebellious Susan, for production after A Woman's Silence at the Lyceum.

This play, I should think, is suited to the requirements of the Lyceum clientele. Whether it is suited equally to the powers of the company remains to be seen.

Mr. Frohman and his brother seem to be monopolizing all the foreign successes.

There is a good deal of chance, however, respecting the reception here of plays that bear established European reputations.

## OLYMPIC LEASED FOR TEN YEARS.

A ten years' lease of the Olympic Theatre, Clark Street, Chicago, and the ground upon which the theatre stands, has been secured by the firm of Kohl, Middleton and Castle from the owner, H. W. Kingsbury, of Baltimore. The lease is dated November 24, and the consideration was \$25,000 payable in monthly instalments of \$1,000.00.

## MISS KAUSER'S CHAT.

Fresh from the Theatrical and Literary Life of London and Paris.

Alice Kauser, fresh from the theatrical and literary life of Paris and London, returned to New York the other day. During a stay abroad of six months Miss Kauser met all the French and English dramatic authors of note and, as most of them are her personal friends, she had special opportunities to obtain information of the most interesting sort concerning their works and plans. Miss Kauser, who is a niece of Etelka Gerster, the famous prima donna, is a charming and accomplished woman whose knowledge of all departments of stage art is thorough.

"I remained longer in Paris than I intended originally," said Miss Kauser to a Mirror representative yesterday, "for the reason that I was commissioned by several English authors to translate their plays for production on the French stage. A number of Paris journalists, including Uzanne and Pierrivier, of the Figaro, saw The Masqueraders in London and were astonished at its dramatic intensity and its brilliant and clever dialogue, so different from English plays of the older pattern. They predicted a welcome for it in Paris, where there has been a singular dearth of really good new plays, and I began at once to translate it."

"The report that Mlle. Calvé is ill has no foundation, I am glad to say. After her arduous work in this country last season she had only one week of rest before she appeared in London where she originated the leading role in La Nivarraise, which Massenet wrote for her. The success of the performance may be gathered from the fact that the opera was repeated six times during a short season—quite a remarkable thing in London. Calvé will make her first appearance in Paris in this opera at the Grand Opera House next October. Her engagement at the Opera will extend over a period of ten months, and she will originate the prima donna role in Boito's Mefistofele, a new opera that Saint Saens has promised the management, and Tristan and Isolde, which has been delayed so that she may appear in it. Tannhauser being the Wagnerian production of the present season. She will also be heard in Faust, L'Africaine, Aida, and Hamlet."

"This season Calvé sings in Madrid, Monaco, St. Petersburg, Vienna, and a month—beginning in April—at the Paris Opéra Comique, when she will appear in the Herodias of Massenet. After that she will go to London for eight weeks with her repertoire, giving Mefistofele for the first time there. It will interest you to know that Calvé told me recently she had nearly decided to visit this country with her own company during the season of 1896-97. I shall be able later to give you further particulars regarding this matter."

"As I said before, the stories of Calvé's ill-health are baseless. She had a complete rest of six weeks in Switzerland and when she returned to Paris it was found that her voice was fuller and richer—especially in the middle register—than it ever had been. The critics dwell upon this when she sang Carmen recently at the Opéra Comique."

"All the Paris theatres, with two exceptions, have been doing a wretched business. The exceptions are the Vaudeville, where Madame Sans Gêne is still drawing large houses, and the Renaissance, where Gismonda's receipts are averaging about \$1,000 a performance. These figures are official and may be verified by any one who has entrance to the committee room of the Société des Auteurs Dramatiques. By the way, THE MIRROR made a mistake last week in quoting me as saying that Sardou was delighted with the reception of Gismonda in America; of course, it was Sans Gêne that I referred to, as Gismonda will not be made known here until next week."

"Of future plays great expectations are aroused by Meilhac's Grosse Fortune, which is underlined at the Comédie-Française. It is only waiting for the author to finish the third act. The Dumas play—Route de Thèbes—is promised for January, but it may not be ready then. Viveurs by Henri Lavedan is to be done at the Vaudeville, and a new play by Porto Riche, author of Amoureuse, has also been secured for that house. At the Odéon Detté d'Honneur, by Armand D'Artois, will be the next novelty."

"Dumas has refused absolutely to be interviewed on any subject whatever by the newspapers, because not long ago an enterprising reporter went to see him to ask him about the private affairs of a number of prominent persons. Dumas did not utter a word; he merely shook his head and placed his finger on his lips. But the reporter went away and wrote an imaginary interview, utterly misrepresenting the dramatist. Dumas is the kindest of men. His courtesy is unfeigned."

"Having many mutual friends, such as Arsène Houssaye and Camille Flammarion, the astronomer, Victorien Sardou received me charmingly. I saw him almost daily during the last two weeks of my stay in Paris. We talked about a great many matters relating to the stage in general and its influence upon questions of the day. He also discussed the importance of impartial dramatic criticism. The day following the production of Gismonda all the critics—including Henri Bauer, who had previously condemned Sardou's plays, probably owing to a personal grievance—praised the play enthusiastically. Sardou said to me: 'I am delighted to see the dramatic critics agreed for once and to have their acknowledgment that I can write scenes in which the psychological element of human nature is superior to mere theatrical effect.'"

"The idea that Sardou sneers at America and Americans is absurd. To suppose that he imagines this is a half-civilized country is an insult to his intelligence. I found him deeply interested in everything here. He told me that if he were a younger man he would certainly visit America. He is one of the very few Frenchmen that recognize some good in the literature and the institutions of other countries than his own."

"He is certainly the most independent of men. Not long ago a German manager offered him a fabulous sum to write a play for a German actress. Sardou refused because he did not think the actress was an artist. As the manager was astonished at this, Sardou said to him: 'I am absolutely independent of everything and everybody. As long as I have pen, ink and paper I shall write only what pleases me.'"

"Sardou is very kind to all young dramatists. Every day you can see aspiring playwrights ringing his bell in the Rue Madrid, with manuscripts under their arms. Sardou always reads them himself, and gives impartial advice. Armand d'Artois and Adolphe Aderer—critic of Le Temps—both of whom have plays awaiting production at the Odéon, took them first to the great master, who gave them his criticism and advice."

"Contrary to Paris the theatres of London were all doing splendidly. The New Woman was a great pecuniary success at the Comedy. At the Haymarket Beechcroft Tree has produced an interesting play by Haddon Chambers called John a Dream. He will probably do it here. His repertoire in America will include A Bunco of Violets, The Red Lamp, Hamlet, and Captain Swift. Mrs. Tree will be his leading lady."

"At the Criterion, Henry Arthur Jones' comedy, The Case of Rebellious Susan, is an immense success. The piece is admirable in construction and in dialogue. The assertion made by several newspapers that it resembles Dumas' Francillon in subject and treatment is entirely erroneous. Anyone that has seen both comedies can judge how utterly stupid and malicious such a statement is. Comparisons are always odious, but The Case of Rebellious Susan is certainly a much more wholesome play, with a much less pessimistic atmosphere, than Francillon. The interpretation is admirable. Sir Richard Cato is a part that suits Wyndham perfectly, and Mary Moore, although not a great actress, has a charming personality, and she makes the most of Lady Susan."

"At the St. James's, George Alexander has reopened with The Masqueraders, whose drawing powers do not seem to be exhausted. He will continue it, most likely, to the close of the season. Seats are booked weeks ahead. Mr. Alexander has a new play by Henry James, but it stands little chance of a hearing until next season."

"Oscar Wilde has written a new play for Mr. Tree. He told me he should soon make a trip to Algeria or Egypt in order to get solitude to write a new play that he has mapped out and that he thinks will be the best thing his pen has turned off."

"Sydney Grundy told me laughingly that after the success of Sowing the Wind in New York he was unable to keep a door bell outside his residence. American managers kept pulling it out," he explained.

Miss Kauser says that her Aunt, Madame Gerster, is in finer voice than ever. The story that she had lost her voice is false. She was obliged to retire for a time, owing to an attack of nervous prostration, brought on by grief over a sad domestic bereavement, but her voice is not affected in the slightest."

## MR. FROHMAN AND M. SARDOU.

"All this talk about Sardou not having written A Woman's Silence is nonsense," said Daniel Frohman to a Mirror man the other day.

"It has been said that Sardou would have no object in writing plays for America since he is so rich. Sardou's object is his love of work. Of course, there was a money inducement, too. How much I do not care to say, but the writer who suggested \$5,000 was a long way off. This particular play has been under consideration for some time. Sardou promised to write another play for me after the success of the Americans Abroad, and I asked him to give me something strong. He went at once to work and entered into it thoroughly. He wrote me numerous letters advising me how to arrange the scenery and suggesting stage business. He even sent me a magnificent illustrated book on Indian architecture and costumes, so that we could get things right in Dorothea March's home."

"Now, as to the play itself, I have no reason to feel disappointment at the result. We are doing maximum business with it just as we did with Americans Abroad, and every one knows what a pecuniary success that was. Quite as many of the critics liked the play as disliked it. In fact, I don't remember when a piece aroused so much conflicting and contradictory comment. Some said Sardou's power was waning; others that the piece was equal to the best he had yet written. Some said the scenes were trivial; others that they were exceedingly strong."

"Concerning the alleged improbability of the story, I think the critics have looked at the matter from the wrong point of view. Dorothea does not sacrifice herself to shield a worthless brother, but to save the proud family name from disgrace. Such a sacrifice for such a reason may, it is true, be unsympathetic to Americans, but every one will concede it is in keeping with the character of the English and French people. So, as the characters in the play are English and French, it is most probable that they would all act precisely as Sardou makes them."

"As to the statement that the piece will not be seen in Paris, that is also inaccurate, for Sardou assures me that it has been accepted at the Gymnase."

## BEWARE IN MUSCATINE.

John Malcolm writes to THE MIRROR detailing circumstances which contain an element of humor and yet should serve as a warning to the profession visiting Muscatine, Ia.

"We were called for rehearsal," says Mr. Malcolm, "and as the day was quite cold, were waiting in the dressing room, by the only stove in the place. The person who claims the title of stage manager came in and began telling of things he had stolen from different 'shows' that had played the hall. The coat he had on, he said, was taken from a valise of clothes he had stolen from some actor, whose name he had forgotten, and then he spoke of a 'beautiful knife' he had stolen from the stage carpenter of Mr. Lincoln Carter's Tornado company."

"We believed in the old adage, 'A word to the wise is sufficient,' and guarded well our wardrobe until after the performance, when we realized that the vigilance was futile, as one member's street shoes were missing. It is quite evident the gentleman will display them to Mr. Barnes of New York, as he is their next victim."

"It was quite a joke on us, as this expert had evidently made up his mind to test his ability by warning us and then pilfering, but as all jokes become tiresome, I trust you will loan your columns to warn all companies who may be so unfortunate as to run across the modern Fagin of the above village."

## THE BENEFITS ON THURSDAY.

Two interesting benefits will take place on Thursday afternoon, one at Palmer's Theatre in aid of the Church Hospital and Dispensary, the other at the American Theatre in behalf of John H. Russell.

At Palmer's Minnie Madden Fiske will appear in an act of In Spite of All, supported by Frederick Paulding, Howard Kyle, Walter Thomas, and others. J. H. Stoddard will present One Touch of Nature. Annie Russell will be seen in Keeping Up Appearances. Snazelle will give a monologue.

At the American the principal features will be Seidl's Orchestra, Comstock's Minstrels, Marion Manola, Wilson Barrett, Della Fox, Agnes Booth, an act of Prince Ananias, and selections from The Flams, Jacinta, Little Christopher Columbus, 1492, Prince Ananias, and other current attractions.

A generous sum has already been subscribed for the Russell fund, and the proceeds will undoubtedly be sufficient to provide for his wants.

## IMPORTANT TO COMMERCIAL TRAVELERS.

On and after December 1st, Baggage Agents of the B. & O. R. R. Co., will accept coupons from mileage books issued by B. & O. R. R. P. & W. R'y, B. & O. S. W. R'y and Valley R'y of Ohio, in payment for excess baggage charges, at their face value, 2 cents each. This arrangement will not include B. & O. Mileage Books endorsed "good only on B. & O." B. & O. Northwestern Mileage Advertising Books, nor books older than one year from date of issue."

## TO MASCOT.



I'm sitting to-night bowed down with grief,  
With a feeling tender and true,  
For I've lost a friend, the truest of friends,  
And Mascot, dear friend, my grief's for you,  
For you, dear pal for you.

He was only a dog. You'll laugh, perhaps,  
To think that a man could mourn as I do  
For a little white dog with an ear of black  
But with heart so steadfast and true,  
Yes, steadfast, tender, and true.

We've been together in all sorts of weather,  
Dear pal of mine, sweet pal of mine,  
In sunshine or rain you were always the same  
And the better the weather the stancher you grew,  
Yes, the stancher the more the wind blew.

For seven long years we were closest of friends,  
Yes, closest of friends, and I knew  
That no matter how hard I was pushed by the world  
I always could come to you, old pal,  
And find you steadfast and true,  
Yes, steadfast, loyal, true blue.

In Frisco I laid in a hospital ward  
For nineteen weeks in misery, and you—  
You stuck by my side, you did, old pal,  
My only friend were you,  
Yes, my only friend, so true.

They say that dogs possess not souls,  
It's a lie; I can prove it by you,  
For if there is such a thing as a soul,  
By my soul there was one in you,  
Yes, a soul that was white and true.

If to Heaven I ever go, I know I'll meet you there;  
And I don't want a truer friend to greet  
And pilot me up the stair—  
Yes, to pilot me up the stair—  
To be judged by the Judge up there.

But you are gone, my dear old pal,  
And we will not meet till then;  
But the more I think of your stanch, true love  
The less I think of men—  
Yes, the less I think of men.

So I'm sitting to-night bowed down with grief  
With a feeling tender and true,  
For I've lost a friend, the truest of friends,  
And Mascot, dear friend, my grief's for you,  
For you, dear pal, for you. D. N. AS B. HARRISON.

## AMATEUR PLAY PIRATES ENJOINED.

Last week the Pinkerton National Detective Agency telegraphed to Charles Frohman that the Players' Club, an amateur organization of Akron, Ohio, intended to give two performances of Charles's Aunt at the local Academy of Music on Thanksgiving day.

"This information," said Alf. Hayman, manager of Charles Frohman's traveling companies to a Mirror representative, "seemed strange to us for the reason that we had already contracted with Manager W. G. Robinson, of the Akron Academy of Music, to play Charles's Aunt at his house on Feb. 20. As a telegram to Manager Robinson remained unanswered, I started for Akron on Tuesday afternoon. On my arrival there I ascertained that Manager Robinson was out of town, and accordingly secured from Judge Voorhis of the Court of Common Pleas a temporary injunction against the Players' Club."

"In court on Thanksgiving morning their legal representatives made an earnest plea that the club be permitted to give the performances of Charles's Aunt. They declared that the play had been purchased from the Chicago Manuscript Company, conducted by the notorious play thief, Byers, as it had been represented that the company was authorized to dispose of the play. The club also offered to furnish bonds in any amount to indemnify Mr. Frohman for any damages he might claim to have sustained by the performances."

"Judge Voorhis decided that it wasn't a question of money but a question of rights, and as the proposed performances were indisputably an infringement of Mr. Frohman's rights the injunction against the club and the management of the theatre should continue indefinitely. The people who pretended to have been drawn into the suspicious booking venture knew enough about Charles's Aunt to bill and advertise it as 'Frohman's Big New York Success,' and the president of the Players' Club is Frank Cummins, the Akron correspondent of the Clipper. Nor can I see any excuse for Manager Robinson's implication in the affair unless he has suddenly lost his mental equilibrium."

## TWO COLONELS.

William R. Goodall's pastoral play, Two Colonels, will be produced on Dec. 21. Frank Mayo may be in the cast.

The play, which is said to resemble Alabama both in subject and in treatment, is modern, the two colonels being relics of the Civil War, one a Southerner, the other a Northerner.

The business end of the production is in the hands of Roberts and Ebert, who are engaging the people. Those already signed are Walter Lenox, David P. Steele, Lou Clarke and Edith Crane. The scenery, which it is said will be very elaborate, is being painted by Burridge and Ritter, of Chicago.

## JUDGMENT FOR MRS. DOCKSTADER.

Some months ago Mrs. Lew Dockstader, wife of the well known minstrel, sued Harry J. Clapham, of Oswego, Tioga county, who was a joint owner of Dockstader's Minstrels with her during the seasons of 1891-92, 1892-93, and 1893-94, for an accounting.

The case was referred to James J. Farren, of Albany, and last week he reported a judgment in Mrs. Dockstader's favor for \$5,047.65.



# TELEGRAPHIC NEWS

## CHICAGO.

**Disagreeable Weather Counteracted by the Holiday—Hall's Entertaining Gossip.**

[Special to The Mirror.]

CHICAGO, Dec. 3.

We have been having a dose of disagreeable weather recently, and it has interfered with theatrical business here to some extent, yet Thanks giving Day and its extra matinees helped on the week, and made the managers thankful, if not the poor players. Hopper has been doing the business of the town at the Columbia, and Dr. Syntax has hit them hard. It has another week to run, and the lengthy comedian will carry quite a tidy bundle away from Chicago. He was in the Auditorium the other day with his small dog and was telling a crowd of admiring friends how fearless the little animal was when doggy wandered into the private office of the hotel, disturbed the cat, and was chased clear across to the Illinois Central tracks. It cost half a dollar for the bell-boy's recovery of the dog, and spoiled a good dog lie for the comedian.

The company at Hooley's is giving a very enjoyable performance of The Amazons. Johnstone Bennett is very clever, and so is Lorimer Stoddard, while Elaine Ellison is charming. Joseph Murphy follows next week, and John Burton, of the company, writes me that they have chipped in for a green coat and a red vest for Harry Powers to wear on the door in place of his dress suit, so long overworked.

That interesting play, Friends, did a very good week at the Schiller, and Marie Wainwright scored a hit there last night in her new play, Daughters of Eve, which is well presented.

I am afraid that I deeply offended a sourette at the football game here Thanksgiving Day. There was a very rough tackle and she turned to ask me who was hurt. I told her it was the man with the long hair, and she stabbed me with a glance and never spoke to me afterward.

A trip to Chinatown enjoyed two good weeks at the Grand, where Eddie Foy was greeted by a great audience last evening on his return with Off the Earth, which is on for a run of three weeks.

Now that the football games in the East are over, Colonel John A. Hamlin hopes that his son Harry will come home to manage the theatre.

Charlie Clayton has raised quite a sum for the John Russell testimonial here, among John's old friends.

When I gave you Lorimer Stoddard's three sourette names I called for two cards. A dealer in Salt Lake has sent one to me by mail. It is Zerlina Zerlini, in the cast of Saved, offered by Brigham Royce. Charlie Riggs has in his company Dora Drosdon, described as "a charming Enguene, last year with Charles Frohman." James Boland Brown has discovered Appie Tinsie. He writes from Omaha that she is playing the silver circuit in a new farce-comedy called A Set of Teeth, in three draws. He asserts further that she is playing benefits for dentists.

Julia Marlowe-Taber's engagement at McVicker's closed Saturday night and she was succeeded by Hawthorth's new play, On the Mississippi, which was well received.

The November dinner of the Forty Club at the Wellington last Tuesday was a huge success. As guests there were Robert Taber, Fred Stinson, Dr. George F. Root and General Ruger, who succeeds General Miles here.

Stuart Robson had an excellent engagement at the Chicago Opera House, and Pauline Hall's Dorcas pleased there at its first performance. It will make a popular hit, I think.

Can you keep a secret? George A. Schiller, the slender comique, sent me his photograph the other day.

I am in receipt of a long and newsy letter from my friend the highly decorated agent, Ted D. Marks. It is dated in Berlin, Germany, where Mr. Marks is with "the human enigma." I don't see how two of them can do well in one city, but Ted knows his business. He is evidently as happy as ever.

Cecil Clay has favored me with a copy of his neat booklet issued in memory of his lamented wife, whom we miss sorely.

I notice that the sarcastic McConnell attributes my disappointment at his decision not to return to the stage to the alleged fact that I expected him to produce a play of mine. While Corse Payton and Robert Gray are in the business, I would never intrust McConnell with a play of mine.

Manager Jacobs arrived here in time to see the great business at his local houses on Thanksgiving Day. The Alhambra, with Down in Dixie, beat its record with over \$1,000 for the day, and J. K. Emmett packed the Academy twice. Slaves of Gold opened well at the Academy yesterday and at the Alhambra The Land of the Midnight Sun, which goes to the Academy next week, opened well. The Silver King follows at the Alhambra. John T. Field's Drawing Cards had a good opening at the Clark Street yesterday, and Charles A. Loder follows in Oh, What a Night!

Jimmy Ryan reached here the other day and reports business on the Michigan circuit very Co-hoes.

I regret exceedingly that my esteemed friend, Gus Penoyer, has been hurt by any paragraph I have written. Mr. Penoyer has my regard and respect, and I am sorry that he objects to a little pleasantry. It will not occur again, Gus. Regards to Julian Reed. Harry Smith please write.

One of the hits of the coming doll bazaar is certain to be made by the Garrick doll, which is being richly attired here under the direction of Dr. and Mrs. F. G. Stanley, Nat Goodwin's friends.

Reference to Mr. Goodwin calls to mind the silly stories set afloat last week about his visit to Robson on the stage. Some years ago, when he was playing The Skating Rink at Hooley's, Robson and Crane, who were doing The Dromios at the Grand, ran over between the acts and surprised him on the stage. Last Sunday evening he passed through here and got back at one of them. I know personally that he was not under the influence of liquor at the time, as reported.

Corbett had a big week at Havlin's and Effie Elders followed yesterday in her new play, Doris. Over at the Haymarket Pete Dailey filled the house with A Country Sport, and was followed by Von Yonson.

Manager James Hutton continues to make the Lincoln a popular resort for North Siders, and yesterday he turned them away with Down in Dixie. It simply goes to show what management and mismanagement can do for the same theatre. Every manager in town will reproduce his stage at the doll bazaar. Manager Hayden has ordered a set of dolls, in She Stoops to Conquer, from New York for the Chicago Opera House stage.

Manager Frank Hall's Casino tells the same old story of immense business with its continuous performances, and at his Winter Casino there is a big crowd twice a day. George Woods, formerly of the Auditorium, is doing splendid press work for the latter place.

There are excellent vaudeville shows at the Lyceum, Olympic, Gaiety, and Park, with Reeves and Palmer's Cosmopolitans at Sam T. Jack's Madison Street Opera House, and an equally good show over at his Empire. So no more at present. "Biff" Hall.

## PHILADELPHIA.

**Mansfield Opens his Second Week Prosperously—Other Attractions at the Theatres.**

[Special to The Mirror.]

PHILADELPHIA, Dec. 3.

Richard Mansfield began his engagement at the Chestnut Street Opera House in Arms and the Man. His houses have been pictures of fashion and beauty, and this, the final week, will be quite as successful as last week, beginning as it does with a public dress rehearsal of Japhet in Search of a Father, Ernest Lacy's new play.

Charley's Aunt at the Chestnut Street Theatre is settled for a run. The patronage has been to the capacity thus far.

Della Fox's Little Trooper at the Broad, finished the second and final week to the usual strong business. John Drew, with The Bauble Shop, began an engagement this evening.

Louis Aldrich in My Partner has a prosperous opening at the Empire to-night.

The Standard, with George Learock's Faust company, played a strong engagement last week. The Faust, of Horace Miller, the Marguerite of Isabel Lewis, the Valentine of J. S. Hammersly, the Martha of Jennie Ellison, together with the vigorous delineation by Mr. Learock as Mephistopheles make a production of rare strength and power. John E. Brennan as Tim the Tinker appears this week.

Roland Reed at the Walnut continued the success which the old theatre is having the present season. The Politician is a play exactly fitting the happy peculiarities of this favorite actor. Chauncey Olcott follows this evening, with a substantial advance sale.

Hopkins' Trans-Oceanic company is always a favorite in this city. Gilmore's Auditorium has had a very prosperous week with this excellent company, which gives place to H. W. Williams' aggregation.

Creston Clarke still remains at the Girard Avenue, and The World Against Her is at Forepaugh's.

Dorothy Morton had a good week at the Grand Opera House. The Fencing Master is a favorite opera here, and there have been many prejudices favoring earlier artists, which Miss Morton finally succeeded in overcoming. It is handsomely staged, and business is excellent. The same bill continues this week.

Byrne Brothers' 8 Bells at the People's played a very prosperous engagement. Hallen and Hart are on for the present week.

While Marie Jansen succeeded in having fair houses at the Park, Miss Dynamite was thought to be an imperfect success. It is so far as this city's judgment is concerned as uncertain as the long stop of a Hook organ. You never know just how to take it. One time it has the vividness of a flame from a Roman torch. Another time it has a sheet iron clang of the metal worker. What there is in it, Miss Jansen brings to light. The Lilliputians follow with a large advance sale.

John Jack, considered the best living Falstaff, has been tendered a complimentary benefit by his friends to take place at the Academy of Music on Dec. 5. He will appear in this favorite role.

A photograph of Eleanor Mayo, the prima donna of the Princess Bonnie company, has been brought to light. It pictures her at the age of four years, and is a striking likeness of her present appearance. It is the property of Mrs. Marble, the mother of Scott Marble, the dramatist. It was shown Miss Mayo in Trenton Thanksgiving night, and she readily recalled the picture, giving with alacrity the names of the individuals in the group. The photograph will be presented to her.

Fitzsimmons had a good week at the National, where A Trip to Turkey is the current bill.

Charles H. Fleming, stage manager of Gilmore's Auditorium, is writing a play for Joseph J. Sullivan and Larry Smith. The copyrighted title is A Hidden Enemy. Mr. Fleming's last work was told to Carrie V. Rock.

A grievous mistake of the printer made me say Amelia Glover made the phenomenal hit as Rose Woodmere in The Prodigal Daughter. It was Amelia Bingham. This wondrous success of Miss Bingham follows in Baltimore.

EDWIN RUSHTON.

## BOSTON.

**Many Changes of Bill Distract Hub Theatregoers—Benton's Gossip of the Theatre.**

[Special to The Mirror.]

BOSTON, Dec. 3.

Not for years have Boston theatregoers been so distracted as to-night. Every house in the city but two makes a change of bill, and the new attractions are among the strongest to be seen here this season.

Princess Bonnie had its first Boston production at the Tremont to-night, before a crowded audience. Frank Daniels' return to comic opera was a capital move, and Eleanor Mayo's first appearance here must be set down as an unqualified success.

A Gaiety Girl—vaccination and all—opened a fortnight's engagement at the Hollis Street. The engagement has been looked forward to for some time, and although the prices have been advanced for this engagement, the sale has been phenomenal, and the house will be crowded throughout the next two weeks. Fair Harvard and the other colleges were well represented to-night, and the students are all worshipers of the gay Gaiety girls.

Roland Reed at the Museum—popular actor at a popular house—attracted a large audience to-night. Mr. Reed has opened the Museum's season for years, and this was his first appearance here in mid-season. He has always packed the theatre and to-night the theatre opened more auspiciously than ever. Mr. Reed's personal popularity, the cleverness of The Politician, and the beauty of Isadore Rush made a combination that it would be hard to beat.

Marie Burroughs resumed her starring tour at the Columbia to-night, after rehearsing in this city for the past fortnight. The house was filled, and Miss Burroughs received a cordial welcome. Her reorganized company includes John E. Keller, Louis Massen, Harry St. Maur, Theodore M. Brown, Harry Barfoot, Fred Maxwell, Beverly Sitgreaves, Kate Lester, Marion Abbott, and Eleanor Perry.

Mrs. Langtry's reappearance in Boston attracted a large audience to the Park this evening, where she began a single week's engagement. To-night the play was Esther Sandrac. A Black Sheep begins a run next week.

Kate Claxton and Madame Janauschek opened a week's engagement at the Bowdoin Square. The greater part of the week is devoted to the perennial and inevitable Two Orphans, but there will be a genuine novelty on Friday, when My Lady Reckless, Arthur Forrest's adaptation of

the Paris and Berlin success, will be given for the first time in America.

The Grand Opera House has a novelty this week in Coon Hollow, which has never been seen in this city. The house to-night was large and hits were made by Louise Arnot, Floy Crowell and Louise Hamilton. To-morrow the South Boston Crib Club has a benefit. The Crossroads of Life is to follow.

America has actor-managers and playwright-actors, but Boston may solely lay claim to the title of possessing the only playwright-actor-manager in Edward E. Rose, of the Castle Square. There was trouble last week between E. J. Henley and Mr. Rose, and as a result the leading man withdrew in a huff. It was charged that Mr. Henley garbled the lines of the piece, and when Mr. Rose objected, Mr. Henley gave two weeks' notice. Then he repented his rashness and said he would like to reconsider his decision, but Mr. Rose said that it was unnecessary. Mr. Henley also wished to be billed as star and, according to report, refused to go on otherwise, whereupon Mr. Rose assumed the part and has since played it with unquestioned success. Mr. Henley promptly went to New York, and is said to be going to England.

In Old Kentucky continues to draw large houses at the Boston, but the engagement is nearing its end, and will be followed by Shore Acres. The pickaninnies had a gorgeous Thanksgiving celebration, and possum and turkey made up their bill of fare. The Boston's record was broken that day, for about 9,000 persons attended the two holiday performances, and at least 1,000 more were turned away.

The other attractions this week are: Keith's and Howard Athenaeum, continuous performances; Palace, Rice and Barton; Grand Museum, Katherine Rober in The Iron Master; Lyceum, specialty company.

James Gilbert has gone to Portland to supervise the production of Hawaii, a new comic opera by Emerson and Mitchell, which is to be given next week by the Portland Athletic Club.

Boston managers have been greatly annoyed recently by having tickets presented at the box-office signed by George O'Neill and a man named Gordon. Of course, the passes are worthless, but the managers agree that it is the work of a crank rather than a crook.

While Harrigan's company was in this city last week, the engagement was announced of Emma Pollock to Frank H. Glaze, a young banker of New York.

Boston relatives received word of the death of James R. Walsh, of Walsh and King, comedians, in San Francisco last week. He was a native of Boston, where he attended the public schools and Boston College. He was forty years old, and his family live in Somerville.

C. W. Currier is to go on the road as acting manager of the Old Colony company for W. A. Brady.

Lillian Burnham has lost her voice for a time and has returned to Boston to recuperate.

B. F. Keith distributed more than a ton and a half of Thanksgiving turkeys among the employees of his various houses.

A. H. Dexter will accompany The Cotton King company as acting manager on its tour of the New England circuit and will probably continue with the organization on its Western tour.

Minnie Seligman had hoped to appear in a new character being written especially for her by Edward E. Rose, but Captain Paul's success makes it evident that that piece will run till February, after which time other professional engagements will prevent her remaining here.

When Laura Burt was supposed to pull a pebble from her shoe in the stable yard scene of In Old Kentucky one day last week she found that she had forgotten her pebble. Quick as a flash she took off a diamond ring from her finger, and gave it a toss. Of course it went too far, and for hours the pickaninnies were searching for it behind the scenes, but at last it was found. Miss Burt will not try that experiment again.

Sunday concerts in Boston theatres may be stopped. Local ministers are to make an appeal to the police commissioners Wednesday against them.

The Two Old Cronies company is in trouble at Biddeford, Me. The manager is unable to meet bills, and the local manager loaned him enough to get to Lynn, where he promised to pay. He didn't stop at Lynn, but kept on to New York as the bills were placed in the hands of the Sheriff.

I hear that my friend Harold Claverling Smith is writing a farce-comedy. If the piece is as bright as the newspaper stories it will make a great success.

Laura Burt entertained a party of her women admirers at the residence of Mrs. Sterns, on Arlington Street, one afternoon last week.

"Boston is by long odds the best paying theatre town of the country," remarked A. W. Dingwall of In Old Kentucky company upon his return from New York last week.

The Gaiety Girls come to Boston with letters to many of the society leaders here.

JAY B. BENTON.

## CLEVELAND.

**Sadie Martinot in The Passport at the Lyceum—The Kendals—Other Bills—Gossip.**

[Special to The Mirror.]

CLEVELAND, Dec. 3.

The Country Circus opened a short engagement to a good house to-night at the Euclid Avenue Opera House, Mr. and Mrs. Kendal filling in the week in repertoire, this being their farewell tour. Next week, The Amazons.

Sadie Martinot was greeted by a large and refined audience to-night at the Lyceum Theatre. The Passport was presented and was well received and holds the boards all the week, followed by The Passing Show and Tim Murphy, who divide the week.

H. R. Jacobs' Theatre has for its attraction the first half of the week the Neuvelles in The Boy Tramp, who opened this afternoon and evening to good houses. Cell 22 fills in the rest of the week followed by Hopkins' Trans-Oceanics.

The Star Theatre was crowded both afternoon and evening to see The City Sports company, who opened for the week. Next week, Hyde's Comedians.

John E. Henshaw, who appears with The Passing Show at the Lyceum Theatre next week, is a brother of Charles Henshaw, manager of that popular place of amusement.

A new illustrated weekly journal, entitled The Greater Cleveland, was ushered in last Saturday very auspiciously. It is edited by James S. Cockett, who is well known to the theatrical profession, having managed the Star Theatre at one time. A whole page is devoted to the profession, and the first edition is adorned with interior and exterior views of Manager Hart's beautiful residence and also contains portraits of Managers Drew and Henshaw.

The Lodge of Elks held memorial services yesterday in the Lyceum Theatre, which was filled.

Treasurer Edgar, of the D'Arville Opera company, left town unexpectedly last week, and is alleged to have taken funds of the company with him.

WILLIAM CROSTON.

## WASHINGTON.

**Olga Nethersole, Della Fox, Lew Dockstader, Dowling and Davis, and Other Players.**

[Special to The Mirror.]

WASHINGTON, Dec. 3.

Olga Nethersole charmed and captivated upon her appearance at Albaugh's to-night. Her entrée was as Camille, the exquisite performance of which won the approbation of a large audience. The Transgressor and Romeo and Juliet are promised during the engagement. The New South enjoyed good patronage. The Idler is the next underlined attraction.

Della Fox in The Little Trooper rang the curtain on a houseful of warm and appreciative friends at the New National. A Temperance Town closed a good week. Shenandoah follows.

The inimitable Lew Dockstader and his merry band opened to a good house at the Academy, presenting a programme full of entertainment. The Passing Show at advanced prices closed a big week. Robin Hood Opera company next.

Joseph J. Dowling and Myra L. Davis in The Life Guard were greeted by an excellent attendance at Butler's Bijou Theatre. The Span of Life proved a strong drawing card all the week. Sanford's Power of Gold follows.

Reilly and Wood's Big Show in Hades Up-to-Date is pleasing an overflowing audience at the Lyceum. Fred Waldman's Own company won favor. The Night Owls next.

Washington Lodge of Elks held their annual memorial services Sunday afternoon at St. Paul's Protestant Episcopal Church.

Harry Wheaton Howard's juvenile opera, Jack the Giant-Killer, was successfully produced Friday afternoon at Albaugh's under the auspices of the Legion of Loyal Women for the benefit of a local charity. The house was crowded with a highly fashionable audience. The well-known nursery tale was pleasingly told and over two hundred children took part. The little players in the principal parts displayed an aptitude and precociousness far beyond their years, one of the successful appearances being that of little Marie Howe, the talented daughter of Dr. Frank T. Howe, the dramatic critic of the Star, who was particularly noticeable in the role of the Queen. The stage management and production was under the personal direction of Percy Winter.

Nelson Wheatcroft gave a two-hour lecture lesson on "Dramatic Culture" at the Martyn College of Oratory Saturday morning. Tickets were \$1.50 each.

Professor and Mrs. Baldwin, "the White Mahatmas," have occupied Metzerott's all the week interesting large audiences by their remarkably clever spiritualistic manifestations and second sight.

Annie Lewis, the bright particular star of Prince Pro Tem, has just purchased for her father and mother in the rapidly growing ultra-select suburb, "Chevy Chase," a granite and brick house, paying therefor \$9,000 cash.

Joseph Jefferson closes the first part of his present season at New Orleans on Dec. 22, when he will spend several weeks on his plantation at New Iberia, La.

Manager George W. Lederer and wife visited the Capital during the week. Mrs. Lederer is a sister-in-law of John Seager, Secretary of War Lamont's private secretary.

Walter Damrosch will deliver a new lecture on "Wagner and the Musical Motives of his Music Dramas" at Metzerott's Hall on Wednesday night.

Della Fox's advance work here was done by E. M. Dasher, who remained over a week for the purpose. The popular little comedienne has been well heralded.

Manager Edward H. Allen, of Albaugh's, has booked a return of Madame Sans Gêne previous to the New York engagement.

The Boston Symphony Orchestra's concert Tuesday evening at Metzerott's is assured of a large house judging from the heavily marked sheet. The soloist will be the Belgian violinist Cesar Thomson.

JOHN T. WARDE.

## ST. LOUIS.

**Charley's Aunt—The Country Sport—Rehearsing A Christmas Pantomime—Gossip.**

[Special to The Mirror.]

ST. LOUIS, Dec. 3.

Charley's Aunt, with Arthur Larkins, an English comedian, and the same company that has been playing the comedy with such success in the East, was given its initial performance here at the Olympic Theatre last night before a large and delighted audience.

Peter F. Dailey and May Irwin, with a strong company, opened at the Hagan yesterday to two large audiences in The Country Sport, which was so successful at the same house last season.

N. S. Wood in The Orphans of New York played to two large audiences at Havlin's Theatre yesterday.

Sam Devere's Own company is the attraction at the Standard Theatre this week, and opened to two fine audiences yesterday.

La Regalancita, the child dancer, is the principal vaudeville attraction at Pope's Theatre this week, and the melodrama, Master and Man, is being given in a capital manner by the stock company.

Col. Hopkins, of Pope's Theatre, has begun to put his Christmas pantomime in rehearsal, and will run it through the holidays, keeping it on indefinitely, if it proves successful. Although not a member of the Vaudeville Circuit Association, Col. Hopkins is having the best attractions of the vaudeville stage at his house, and is making a great success of his continuous entertainment.

Minnie Bridges, a young St. Louis girl, who has been connected with a number of first-class companies, is quite ill at her home in this city. Leslie Stowe, who opened the season with 4-11-44, joined the Rehan company while here.

James J. Corbett passed through this city yesterday and appeared on the stage of Hagan's for a few minutes last night. The S. R. O. sign was out.

Al Spink arrived this morning in good spirits after thirteen weeks on the road with The Derby Winner.

The Charley's Aunt company were recalled several times after second act last night.

W. C. HOWLAND.

## PITTSBURG.

**Nellie McHenry, Hanson Brothers, Tim Murphy, and Herrmann the Current Stars—Items.**

[Special to The Mirror.]

PITTSBURG, Dec. 3.

At the new Grand Opera House Nellie McHenry opened to-night to a large and well pleased audience. A Night at the Circus was the bill, introducing many clever specialties. Mr. and Mrs. Kellar follow.

Hanson Brothers played to the capacity of the East End Theatre this evening, presenting Fantasma. Next week, The Prodigal Father.

At the Alvin Herbert Hall Winslow's comedy Alimony, was given to a large audience, with Tim Murphy and Eugene Canfield as the stellar



attractions. The comedians made a hit. Mr. and Mrs. Kendall follow, and will present during their engagement Lady Clancarty, A White Lie, All for Her, and The Second Mrs. Tanqueray.

A fine bill was offered the patrons of the Bijou to-night, where Hopkins' Trans-Oceanic company opened. The house was filled, and the advance sale predicts a big week. Next attraction, The Span of Life.

Herrmann did a good business at the Duquesne, and received a cordial welcome on his return to this house. Mrs. Herrmann shared honors with the star. The New Boy follows.

At the Academy of Music Fred. Waldmann's Specialty company opened at the Academy of Music to a crowded house. Reilly and Wood's company next week.

The Almya Quartette joined Fred. Waldmann's company at the Academy of Music this week.

E. J. DONNELLY.

#### CINCINNATI.

Camille D'Arville in *Madeleine*—Robert Mantell in *Repertoire*—Other bills.

[Special to The Mirror.]

CINCINNATI, Dec. 3.

The Camille D'Arville Opera company in *Madeleine* opened a two weeks' engagement at the Walnut to-night. There was a big house, and the prospects are encouraging for the entire stay. With the exception of the Wilbur's, this is the first opera company to play a two week's engagement here for years.

Robert Mantell appeared in *The Corsican Brothers* at the Grand to-night before an enthusiastic house. Later on he plays *Monbars*, *Marble Heart*, and *Romeo and Juliet*. He is to be followed by Herrmann.

Havlin's entertained its large audience yesterday with *Hoss and Hoss*. Next week, *Spider and Fly*.

Fitzsimmons and his specialty company are doing a good business at the Fountain. Manager M. C. Anderson's Own company will open its season there next week.

People's had Harry Williams' *Meteors* last night, and next week will have *The City Club*.

A Cracker Jack began its engagement at Heuck's last night and filled the theatre. The Power of the Press comes next.

Galley Slave is the attraction at Robinson's this week.

Cincinnati has had three of its native-born performers here the week past: Charles Murray, of Murray and Mack, and W. T. Sheehan and Harry Gorrie, both with Joseph Murphy. Their friends all turned out en masse.

Lincoln Lodge K. of P. had an anniversary meeting last Friday night. Visiting professionals were invited and many accepted. A merry time was enjoyed by all present.

WILLIAM SAMPSON.

#### AN IMPORTANT TRANSFER.

[Special to The Mirror.]

DENVER, Col., Dec. 1.—Griffin and Neil will transfer the present company at the Lyceum to the Salt Lake Grand for a season of ten weeks and play the most pronounced successes made in Denver. They will at once organize a new company for their Denver Lyceum. At the close of the ten weeks the companies will change places. The contract in Salt Lake covers twenty weeks.

W. P. PEABODY.

#### CLOSED IN MILWAUKEE.

[Special to The Mirror.]

MILWAUKEE, Wis., Dec. 2.—Mr. Barnes of New York closed season here last night. An attachment by the Springer Lithograph Company for printing precipitated matters. Members of the company were paid salaries in full by Emily Rigel, who expects to get the sole right to produce the play and start out with a new company at once.

E. T. McDONALD.

#### THE ONE-HUNDRETH TIME.

[Special to The Mirror.]

CHICAGO, Dec. 2.—The American Travesty company presented *Off the Earth* for the one hundredth time to-night to the capacity of the Grand Opera House. Eddie Fox and other favorites were enthusiastically received.

GEORGE BOWLES.

#### TO A PACKED HOUSE.

[Special to The Mirror.]

NEW ORLEANS, La., Dec. 2.—Paw Ticket 210 opened at the St. Charles Theatre to-night to a packed house. S. R. O. at 7:15.

J. M. WARD.

#### OPENED TO STANDING ROOM.

[Special to The Mirror.]

ST. PAUL, Minn., Dec. 2.—Conroy and Fox opened to standing room to-night. The show made a great hit.

GEORGE KINGSHERRY.

#### A SUCCESSFUL OPENING.

[Special to The Mirror.]

SCHENECTADY, Dec. 3.—Maude Hillman opened to-night at Van Curler Opera House to standing-room only.

BENEDICT AND SNELLING.

#### MR. BARNES RESPONDS.

"In last week's MIRROR," said J. H. Barnes to a representative of this paper yesterday, "I notice that a Mr. Alfred Ayres, in volunteering his opinion on a recent production of *Romeo and Juliet*, with which I was associated, unintentionally pays me a very high compliment as Friar Laurence."

"A passionless, placid philosopher is what I would wish to convey in that particular part, and although Mr. Ayres finds a less polite and less technical name for it, his expression is about as near as an amateur critic can be expected to get. An emotional Friar Laurence would be as incorrect, in my opinion, as an emotional Ghost in *Hamlet* which has, before now, received incompetent endorsement."

"Both by religion and instinct, Friar Laurence is, surely, a type of a calm, dispassionate and thoughtful mind—as witness—

"They stumble that run fast."

And also:

"I give thee armour to keep off that word. Adversity's sweet milk, philosophy, To comfort thee."

"I am not given to quibbling at the opinions of my professional critics, but (with it any special knowledge of Mr. Ayres) I will venture to hazard the conjecture that my Shakespearean training, associations and experience, in general, and of *Romeo and Juliet* in particular, entitles me to be considered as good an authority and, perhaps, a little better than this voluntary one, whose opinions on the whole subject, as expressed in THE MIRROR, are quite hopelessly 'at sea.'"

"My very long apprenticeship should enable me to embody my idea of a character, but in case

I should appear in any degree assertive I will shield myself under the covering that, at all events, I am not more so than the aggressive opinions that provoked me."

#### THE ELKS' LODGE OF SORROW.

The Elks' memorial service of New York Lodge No. 1 was held on Sunday evening at Hardman Hall.

The Rev. Dr. Houghton delivered the prayer, and in the course of the ceremonies the eulogy, "Our Day of Sorrow," written by Brother T. Allston Brown, was read with great impressiveness by Frank Mordant.

After an eloquent tribute to the one hundred and thirty-seven brothers who have died during the past year, the eulogy concluded as follows:

The sudden surrender to death, the terrible torture of earth's final trial, were no greater than the pang the heart feels in contemplating that the lives of many of our departed brothers were smothered while their hearts were young, ere the vigor and hope and energy of youth had surrendered to the trials of manhood, ere the young buds of intellect and worth had blossomed and reached their fullness, that the harvest seemed far, far distant, for

When flowers in Autumn fade and die,  
The leaflets falling one by one,  
We feel 'tis nature's stern decree  
And sighing say "Thy will be done."  
But when in Spring a blossom droops,  
Ere frosts of time have power to chill,  
'Tis hard, O God, to bow our heads  
And pray and suffer and be still.

May propitious Heaven shed comforting rays upon us all, and loving cherubs gather their arms around their spirit, and on wings of love, waft them to those pure regions beyond those fleeting isles of light on the green river of Paradise, in the realm of peace and eternal bliss.

The Rest is Silence.

#### AN IMPORTANT SUIT DECIDED.

Judge Charles H. Truax, of the Supreme Court yesterday denied the motion of Catherine Williams, asking for an injunction restraining Harry Williams from producing the play *The Waifs of New York* at Jacobs' Theatre. The Judge held Harry Williams had a right to produce the play.

#### CUES.

Clarence Handysides has retired from the Tim Murphy company.

Virgie Graves has joined Olga Nethersole.

Charles T. Stine withdrew from the A Railroad Ticket company on Saturday.

John Glendinning joined the Power of the Press at Urbana, Ohio, on Nov. 26.

The Coast Guard will reopen on December 10 at the Empire Theatre, Philadelphia.

A. S. Lipman retired from the Special Delivery company on Saturday.

Oscar Hammerstein has booked William Hoy in *The Flaming Christmas* week at the Harlem Opera House in place of Miss Dynamite, which he cancelled recently.

William Courtleigh is playing Ned Raymond, the leading part in *On the Mississippi*. The company plays five weeks at McKivick's Theatre, Chicago.

Willis E. Boyer says that his production, *Temptation of Money*, will play all engagements after Dec. 24, and that he has added another effect and greatly strengthened the cast. Alma Earle will play her original part of Kittie.

Harry R. Vickers, representing Peck's Bad Boy, reports bad business in Michigan.

Charles E. Odemmons, dresser for Digby Bell, while driving the other day, was precipitated to the ground by the breaking of a wheel of his vehicle and sustained a broken leg. He is at the Manhattan Hospital.

The Sefton Opera company stranded in Bridgeport, Conn., on Nov. 25.

J. Melville Janson, of Fall River, Mass., for years connected with Carncross' Minstrels, Philadelphia, was married on Nov. 18 to Mrs. Minnie Moore, of Philadelphia.

The members of the Harry Lindley Castaway company, as "a testimonial to his geniality and merit as a stage manager," on Nov. 26, at Halifax, N. S., presented to Walter B. Woodall a handsome gold watch. The donors were Harry Lindley, Josh M. Chapman, Ethel Lindley, Luella Beckwith, Clara Mathes, W. M. Marsh, J. Macy, Herbert Wiley, D. O. Secord, James Welch, Ida Palmer, W. H. King, Florence Natal, Dora Mystic Lindley, and Lottie Sutton.

Edward J. Thompson has joined Alba Heywood.

Seidl's Orchestra, Comstock's Minstrels, Marion Manola, William Hoy, John C. Rice, Carrie Merrills, Wilson Barrett, Della Fox, Agnes Booth Schoeffel, and many others of note are announced as volunteers for the benefit to John H. Russell to be given at the Broadway Theatre on Thursday afternoon.

The Idler company closed season in Montreal on Dec. 1.

Wilfred Clarke, having just closed a successful starring engagement of six weeks in Philadelphia, will open his fourth annual tour next Monday at Camden, N. J. He will present *A Widow Hunt*, rewritten and brought up-to-date, appearing as Major Wellington De Boots, his father's famous character. Special scenery will be carried for the production. The company includes Clara Gisika, Angela Segalini, Christine Ellsworth, Kenneth Lee, Alexis Gisika, D. W. Scism, and Joseph W. Jacobs. The tour will be directed by Louis H. Donnelly, and C. T. Hamilton will be advance agent.

The Special Delivery company closed on Dec. 1.

Murray and Mack's Finnigan's Ball company will rest the week before Christmas, resuming on Christmas week at Kansas City.

Harland C. Davis, who will assume the business management of the Columbian Theatre at Fall River, Mass., and Edith Larrabee, of Nashua, N. H., were married in Boston on Nov. 27.

Paul R. Albert, manager of the Chattanooga Opera House, Chattanooga, Tenn., telegraphs to THE MIRROR that the Thanksgiving matinee of the Noss Jollity company in *The Kodak* was the largest in the history of his house, and that hundreds were turned away.

Edward O'Connor, this season with Skipped by the Light of the Moon, writes to THE MIRROR about an item in this paper last week announcing that "Ed. O'Connor and Amy Paige had joined the Carrie Lamont company." Mr. O'Connor says this item did not refer to him, and claims, as he has for nine years appeared under his own name, that by courtesy any other actor subsequently appearing under that name should change it, and avoid confusion.

W. J. Burgess, manager of the Fifteenth Street Theatre, Omaha, writes that *A Summer Blizzard* opened there on Sunday to standing room at the matinee, and turned hundreds away at night, and that a like business was enjoyed on Thanksgiving Day at advanced prices.

#### AMONG THE DRAMATISTS.

Harry Thomson (Harry Esmond) has written a local comedy entitled *The Mayor of the Bowery*.

Charles Alfred Williams, a newspaper man of St. Louis, has written a farcical piece called *The Typographical Error*.

Lee Hale, a young man of Louisville, Ky., has written a play called *Louisiana*.

Fred. J. Liddle, organist of St. Stephen's Church, Pittsfield, Mass., is writing the score for an opera entitled *An Infernal Lyre*, the libretto of which, an extravagant treatment of the story of Orpheus and Eurydice, is by Frederick Standish, of Boston.

Charles Barnard has written a platform drama called *Which?* for Jennie O'Neill Potter. A new play by Mr. Barnard called *Makepeace Joy* is to be produced by the students of Nelson Wheatcroft's School of acting on Dec. 20 at the Empire Theatre, New York.

Herbert Hall Winslow's new satirical comedy, *Alimony*, in which Tim Murphy and Eugene Canfield appear as joint stars, is said to be successful. The play satirizes divorce, dress reform, athletic sports and New York politics.

W. R. Goodall, the son of a well-known old-time actor, has written a play called *The Two Colonels*, which may be seen in New York before long.

Emmet Corrigan is playing a small part in *The Rattle Shop*.

Mrs. William A. Boone, of Cincinnati, has written a play entitled *The Nineteenth Ward* Ballot Box.

Gettysburg, a five-act drama by Frank G. Campbell, was produced for the first time at North Adams, Mass., on Nov. 29, and is said to have scored a success there.

Arthur Trevelyan, who composed and arranged most of the music used in Kentucky, is at work upon a Christmas operetta for children, the libretto of which he has already written. Mr. Trevelyan is also the author of the music of the songs "Oh! Clementine," "The Girl Who Made Her Fortune in the Ballet," "Romeo, the Boy Whom All the Girls Adore," the words of which are by Hawley Franks, Carrie Turner's stage manager.

#### THE AMATEURS.

The Moss Amateur Opera company, composed of forty amateurs of Strettor, Ill., recently produced *The Mikado* with great success. The company includes Essie Samples, Lottie Woolver, Gertrude Wallace, T. J. Lunney, Charles A. Davis, S. R. Beaumont, J. C. Stewart, Ed. Baker, Herman Reil, J. Murphy, and others, to the number of forty.

The Drisler Dramatic Club performed in the farce, *ICI on Paris Francaise*, and Sydney Grundy's *In Honor Bound* at the Manhattan Athletic Club Theatre Nov. 24.

The Talma Club, an organization of clever amateurs of Providence, R. I., issues a neat programme marking its one hundredth performance and its ninth season, the latest play presented being *Robertson's Caste*. The officers of the club are: Hiram Kendall, president; Henry A. Barker, vice-president and stage manager; H. H. Wing, secretary, and Fred. W. Morris, treasurer.

#### THE ELKS.

H. H. Cross, of New York, has presented a handsome painting of an Elk to the local Lodge of Ananoda, Mont., of which Mr. Cross is an honorary member.

W. S. Witman is reported by the *Louisville Courier-Journal* to have decamped from that city, leaving in distress a minstrel company which he had organized to give entertainments for the benefit of Elk lodges, and to have taken the company's share of the proceeds of a performance for the Louisville Elks. Witman is alleged to have organized the company in New York, where, it is said, he claimed to be a Past Exalted Ruler of that order.

Des Moines Lodge performed the burial service for the first time over the remains of Dr. George L. Bagley, one of the most prominent physicians of that city, who died on Nov. 22 of blood poisoning contracted while performing an operation after a lingering illness. A Lodge of Sorrow was held on Sunday. William Cuyler, of Newark Lodge, was a visitor to this lodge on Nov. 27.

#### THE MINSTRELS.

Relative to a statement concerning Haverly's Minstrels recently published, Frank E. Tracy, general agent of that organization, writes to THE MIRROR. It was erroneously reported that the company's date was canceled at the Orpheum, San Francisco. The company played that house the week of Oct. 29 to the largest business in its history. The company is now very prosperous, it is said, under the personal management of Mr. Haverly.

Joseph Garland reports that the business of Primrose and West in New England has exceeded all expectations. Standing-room has almost been the rule. At Portland, Me., on Thanksgiving day and night, the receipts were \$2,100.

Walter D. Botto is praised for his work in advance of Lew Dockstader.

#### THEATRICAL MECHANICS.

The Toledo Union gave its first entertainment on the evening of Nov. 22. Many professionals volunteered.

Philadelphia Lodge, No. 3, has nominated these candidates to be voted for on Dec. 23: For president, Thomas L. Murray and Charles A. Hamm; for vice-president, George B. Roy and Charles Granten; for recording secretary, Charles J. Levering (unanimous); for financial secretary, Alexander Christie; for treasurer, J. Fred. Bellois; for physician, W. S. Charleston; for trustee, John J. Hickey; for delegate to Grand Lodge, Charles J. Levering, Jr., and J. Fred. Bellois. This lodge has elected as members W. L. Ulrich and C. Ambrose Engle.

#### LETTERS TO THE EDITOR.

CREDIT WHERE CREDIT IS DUE.

Nov. 26, 1894.

To the Editor of The Dramatic Mirror:

SIR.—In your Philadelphia dispatch this week you have given Amelia Bingham a very strong and complimentary notice. But unfortunately you have given the wrong name, using Amelia Glover instead of Amelia Bingham. There is no one more worthy for this than,

Yours truly,

AMELIA BINGHAM.

Prodigal Daughter Co.

IN BEHALF OF MR. HARRISON.

BOSTON, NOV. 26, 1894.

To the Editor of The Dramatic Mirror:

SIR.—A recent issue of THE MIRROR contained a letter from M. B. Curtis stating that Duncan B. Harrison did not rewrite the play *Sam'l of Posen*. This is a falsehood. Every member of the company who appeared in the play in Minneapolis, Minn., knew that the version there presented was from the pen of Harrison, who conducted the rehearsals and made alterations in dialogue and business which, in the opinion of all, greatly improved the drama.

At that time Curtis made an attempt to rob Harrison of his laurels, such as they were; but on the contrary spoke most flatteringly of his work.

This denial, however, is characteristic of Curtis and is quite in keeping with his act in changing the members of the company five dollars more than the rate paid for tickets from New York to point of opening, Duluth, Minn.

In justice to Mr. Harrison I wish you would give this letter space in THE MIRROR.

Yours truly,

ALBERT C. BELTMAN.

A TRIBUTE TO MADAME MARCHESI.

BRYANVILLE, MASS., NOV. 28, 1894.

To the Editor of The Dramatic Mirror:

SIR.—I have for a long time known the effect and im-

portance of articles published in THE MIRROR, and that they were far-reaching and copied to a great extent, but I never realized the above facts to such a painful degree as I have the past few weeks. I sent you a letter from Paris a short time ago, a portion of it relating to the methods of the celebrated artist and vocal teacher, Madame Marchesi. This letter, written in the most harmless spirit, reads in print as if some criticism was intended upon the way Madame Marchesi does business, or a reflection upon her honesty.

This, in itself is bad enough, but when the hundreds of papers throughout the country, who copy THE MIRROR articles and its foreign correspondence, publish garbled and untrue versions with insulting additions, it is quite appalling to be the innocent intended cause of the mischief and most unjust and cruel to Madame Marchesi herself.

I hope, in justice to a most estimable lady and thorough artist, who not only is a teacher beyond compare but a personal friend of all her pupils, that you will print this, my most indignant denial of any intentional slight or reflection upon either Madame Marchesi's business methods or upon herself as a lady or vocal instructor. She names among her pupils many of the greatest artists of our day and her friends are legion in every clime under the sun.

To those who have been her pupils and who love and respect her, and to those who are now enjoying her kindly advice and instruction I again indignantly disclaim all thought or intention of disrespect toward a lady whom I have every reason to admire and whose tutelage of those dear to me has been a source of great gratification and admiration.

Wishing THE MIRROR the greatest success during the New Year, I am,

Most respectfully,

J. J. JASON.

#### LITT'S NORTHWESTERN CIRCUIT.

Last week Jacob Litt purchased the New People's Theatre in Minneapolis, one of the handsomest places of amusement in the Northwest. This theatre was built last year at a cost of \$250,000, and is provided with every modern convenience and equipped with a most complete outfit of scenery and stage appointments. Mr. Litt will change the name to the Metropolitan Opera House, and will play only the best attractions at prices ranging from 25 cents to \$1.50. He takes possession Jan. 1, 1895, and if he can secure good attractions, will keep it open; if not, he will close it for the remainder of the season and reopen the beginning of next season with a fine line of bookings. A stock company has been playing in the People's since its completion. The house is located on First Avenue, now one of the leading thoroughfares in Minneapolis, and is easily accessible from all parts of the city.

Mr. Litt has determined to change the policy of the Grand Opera House in St. Paul. On the last three nights of each week in St. Paul, a higher class of attractions will be played at prices ranging from 25 cents to \$1.50. By this method Mr. Litt raises his St. Paul house to the standard of what is called a first-class theatre and will be enabled to give his patrons a wider and a stronger range of attractions.

By an arrangement just effected with the owners of the Opera House in West Superior, Wis., he has secured every Thursday night at this theatre for next season, and has also obtained control of the Temple Opera House in Duluth, Minn. This will enable Mr. Litt to reduce the time of popular-price attractions, playing at the Grand Opera House, St. Paul, to four nights, which is advisable in view of the existing conditions in St. Paul at present. He will, therefore, book attractions at popular prices at the Grand in St. Paul Sunday, Monday, Tuesday, and Wednesday; West Superior, Thursday; and Duluth, Friday and Saturday.

This arrangement will not go into effect until next season, but Mr. Litt will book attractions for the remainder of this season from his New York office, Abbey's Theatre Building.

It is Mr. Litt's intention to give the last three nights of the week at the Grand in St. Paul to attractions which will play with him at the Metropolitan in Minneapolis and Milwaukee. Theo. L. Hays will act as resident manager of both the Metropolitan and the Bijou in Minneapolis.

#### THE COAST GUARD.

S. W. Combs has purchased all right, title and interest in the play written by Louis Mitchell and James Vincent, entitled *The Coast Guard*, and will open his season on Monday, Dec. 10, at the Empire Theatre, Philadelphia. The cast engaged for the production will be of exceptional merit.

There will be several new and novel realistic scenes introduced during the action of the play which, in connection with those now forming the sensational elements of the piece, will add materially to the interest of the plot. Mr. Blondell, the swimmer and life saver, has been specially engaged to play one of the parts, and will use the paraphernalia of the United States Coast Guard in the saving of human life.

Mr. Sager and Fanny Midgley will portray the comedy parts of the play as in the original production. J. F. Burrill will attend to the advance interests of this organization.

#### A NEW MINSTREL ORGANIZATION.

George Thaher and Carroll Johnson's Minstrels is a new consolidation that ought to succeed on the score of the ability, prominence and popularity of its leaders. This company will present minstrelsy of to-day in its most attractive and entertaining form, no expense for organization, costuming and scenic equipment being spared. A number of European novelties will be features of the entertainment, and a special effort will be put forth on the street parade. Later announcements of special attractions will be made through THE MIRROR. The tour for 1895-96 will begin about Jan. 28, under the management of W. H. A. Cronkhite.

#### SAN FRANCISCO.

[Reverted too late to classify.]

SAN FRANCISCO, Nov. 27.

Alexander Salvini is a favorite with the theatregoers of this city, as was demonstrated last evening, the occasion being the reopening of the Baldwin. The play was *The Three Guardsmen*, but the feature was Salvini. He was compelled to respond to several curtain calls. Needless to say, Salvini graced the character of D'Artagnan with his usual activity and buoyancy. His company are all capable. To-night, Roy Blas, and Thanksgiving matinee Don Cesar de Bazan.

A season of minstrelsy in San Francisco at present is a doubtful proposition, although the new enterprise at the Alcazar opened last Saturday night under the most auspicious circumstances. Colonel Haverly has a combination of favorites.

The New Boy at the California is in its second and last week. Next Monday Thomas Keene will usher in a season of tragedy. His opening play will be *Richard III*.

Our Boarding House continues to draw large houses at Stockwell's. It will be replaced next Monday night by *All that Glitters is not Gold*, which will be preceded by the one-act burlesque *Little John L.*

Frank Harvey's *Fallen Among Thieves*, was produced before another large audience at Morosco's last night.

Caiado is the new star at the Orpheum, and he is beyond question a wonder on the tight rope. Next week an entire new bill is announced.

The Mascot at the Tivoli is receiving its share of patronage. Next week, *The Mikado*, and the reappearance of Belle Thorne and Alice Gaillard.

A large audience was in attendance at the Wigwam last night.

Scherl and his orchestra are attracting large and fashionable audiences at the Auditorium.



## DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that date.

## DRAMATIC COMPANIES.

**A TURKISH BATH** (E. H. Macoy, mgr.): Aberdeen, Wash., Dec. 4, Chehalis 5, Vancouver, 6, Astoria 7, 8.

**A COUNTRY SPORT** (Peter F. Dailey, E. Rosenbaum, mgr.): St. Louis, Mo., Dec. 2-7.

**A CORK MAN** (Herbert Cawthorn): H. S. Mitchell, mgr.: Little Falls, N. Y., Dec. 4, Gloversville 5, Utica 6, Rome 8, Syracuse 10, 11, Auburn 12, Geneva 13, Penn Yan 14, Lyons 15, Buffalo 17-22.

**ALEXANDER SALVINI** (W. M. Wilkinson, mgr.): San Francisco, Cal., Nov. 26-Dec. 8, Oakland 10-13, San Jose 14, 15.

**ALBA HEYWOOD** (Edgewood Folks, O. W. Heywood, mgr.): Mobile, Ala., Dec. 3, Montgomery 4, Columbus, Ga., 7, Macon 8, Americus 10, Jacksonville 11, 12, Jacksonville, Fla., 14.

**ALONE IN A GREAT CITY** (P. L. Jarvis, mgr.): Fishkill, N. Y., Dec. 4.

**A TEXAS STICK** (Lynn, Mass., Dec. 8).

**A SUMMER BLIZZARD** (O. L. Hagan and Co., mgrs.): St. Joseph, Mo., Dec. 3, Atchison, Kans., 8, Topeka 9, Lawrence 10, Leavenworth 9, St. Joseph, Mo., 10, Nebraska City, Neb., 11, Council Bluffs, Ia., 12, Sioux City 13, Sioux Falls, S. D., 14, Mankato, Minn., 15, St. Paul 16-22.

**AMAZONS** (Percy Sage, bus. mgr.): Chicago, Ill., Nov. 26-Dec. 8.

**A CLEAN SWEEP** (Andy Ammon): Indianapolis, Ind., Dec. 3-8, Frankfort 6, Tipton 7, New Castle 8, Dayton, O., 10-12, Richmond, Ind., 13, Brazil 14, Terre Haute 15.

**ALABAMA** (Clement Bainbridge, prop.): San Antonio, Tex., Dec. 4, Brenham 5, Calvert 6, Bryan 7, Navasota 8, Helena, Ark., 10, Little Rock 11, 12, Pine Bluff 14, Hot Springs 15, Fort Smith 16, Joplin, Mo., 17, Aurora 18, Springfield 19.

**ADA REHAN** (Augustin Daly, mgr.): New York city Nov. 27-indefinite.

**A GAIETY GIRL** (George Edwards, prop.): Boston, Mass., Dec. 3-10, Washington, D. C., 12-22.

**ALVIN JORDIN** (Charles L. Davis): Brooklyn, N. Y., Dec. 3-8, New York city 10-15, Brooklyn 17-22.

**ADA GRAY** (East Lynne): Carlisle, Pa., Dec. 4, Harrisburg 5, Whitehaven 6, Scranton 7, 8.

**A BREWERY TIME** (Fitz and Webster, mgrs.): Fostoria, O., Dec. 3, Findlay 6, Bellefontaine 7, Springfield 8, Troy 10, Richmond, Ind., 11, Shelbyville 12, Columbus 13, Seymour 14, Washington 15.

**A RAILROAD TICKET** (W. W. Freeman, mgr.): Fort Hamilton, N. Y., Dec. 4, Otisville 5, Burlington 6, Hannibal, Mo., 7, Sedalia 8, Kansas City 9-15, Leavenworth, Kans., 16, Lawrence 17, Topeka 18, Atchison 19, St. Joseph, Mo., 20, Lincoln, Neb., 21, 22.

**A CRACKER JACK** (George H. Nicolai, mgr.): Cincinnati, O., Dec. 2-8.

**HATES BROTHERS' HUMPTY DUMPTY** (No. 1): Frank W. Nason, mgr.: Atlanta, Ga., Dec. 4, Montgomery, Ala., 5.

**BLAZE JEANS** (Rosenquest and Arthur, mgrs.): Zanesville, O., Dec. 4, Wheeling, W. Va., 5, McKeesport, Pa., 6, Johnstown 7, Pottsville 8, Scranton 10, Wilkes-Barre 11, Williamsport 12, Reading 13, Easton 14, Chester 15.

**HARRIS AND MARVIN'S PLAYERS**: Moberly, Mo., Dec. 3-8.

**BUNCH OF KEYS** (Gas Rother, mgr.): Omaha, Neb., Dec. 2-8, St. Joseph, Mo., 9.

**BULL COMEDY** (George H. Babb, mgr.): Alton, Mo., Dec. 3-8, Springfield 10-15.

**BOOTSIE'S BARY**: West Superior, Wis., Dec. 3-8, Duluth, Minn., 10-22.

**CARRIE TURNER**: Scranton, Pa., Dec. 4, Wilkes-Barre 5, Allentown 6, Reading 7, Lancaster 8, Baltimore, Md., 10-15, Cincinnati, O., 17-22.

**CHANCEY OLCOTT** (Augustus Pitou, mgr.): Philadelphia, Pa., Dec. 3-8.

**CIRCUS GIRL**: Scranton, Pa., Dec. 2-5.

**CHARLES DICKSON**: Keokuk, Ia., Dec. 3.

**COUNTRY CIRCUS**: Cleveland, O., Dec. 3-5.

**COON HOLLOW** (C. E. Callahan, mgr.): Boston, Mass., Dec. 3-8.

**CHARLEY'S AUNT** (Eastern): Charles Frohman, mgr.: Fairfield, Me., Dec. 4, Skowhegan 5, Bangor 6, Newport 7, Dexter 8, Ellsworth 9, Oldtown 10, Houlton 12, Presque Island 13, Caribou 14, Ft. Fairfield 15.

**CORSE PAYTON** (David J. Ramage, mgr.): South Bend, Ind., Dec. 3-8, Alliance, O., 10-15, Elroy 17-22.

**CHARLEY'S AUNT** (No. 1, Charles Frohman, mgr.): Philadelphia, Pa., Nov. 26-Dec. 8.

**CHARLEY'S AUNT** (Western): Charles Frohman, mgr.: St. Louis, Mo., Dec. 2-15.

**COUNTY FAIR** (Arthur G. Thomas, mgr.): Logan, Utah, Dec. 4, Pocatello, Idaho, 5, Boise City 6, Pendleton, Ore., 8.

**CAPTAIN PAUL**: Boston, Mass., Nov. 12-indefinite.

**DAISY BEVERLY**: St. Catharines, Ont., Dec. 3-8.

**DOUBLEDAY AND GRADY**: Omaha, Neb., Dec. 3-5, Lincoln 6, St. Joseph, Mo., 7, Quincy, Ill., 8.

**DANGER SIGNAL** (Edw. J. Abram, mgr.): Wheeling, W. Va., Dec. 4-6.

**DERBY WINNER** (A. H. Spink, mgr.): St. Louis, Mo., Dec. 3-8.

**DOWN IN DIXIE** (Davis and Keogh, mgrs.): Chicago, Ill., Nov. 19-Dec. 8.

**DEANIAN THOMPSON** (Frank Thompson, mgr.): New York city, Dec. 3-indefinite.

**DARKEST RUSSIA** (Sidney R. Ellis, mgr.): Detroit, Mich., Dec. 2-8, Chicago, Ill., 9-15.

**EMPIRE THEATRE STOCK** (Charles Frohman, mgr.): New York city, Dec. 3-indefinite.

**ELOISE WILLARD** (Little Speculator): Greensburg, Pa., Dec. 4, Jennette 5, Berwick 7, Danville 8, Milton 10.

**ENEMIES FOR LIFE** (R. E. Davey, mgr.): Lexington, O., Dec. 4, Nelsonville 5, Wellston 6, Waverly 7, Chillicothe 8, Cincinnati 9-15.

**EVA TANGUAY**: Cohoes, N. Y., Dec. 3-8.

**EFFIE ELLISER** (Will C. Elliser, mgr.): Chicago, Ill., Dec. 2-8, Columbus, O., 10-15, Detroit, Mich., 17-19, Ann Arbor 20, Adrian 21, Sandusky, O., 22.

**EZRA KENDALL**: Omaha, Neb., Dec. 6-8.

**EDWIN ROSTELL** (Charles J. Palmer, mgr.): Centerville, Ia., Dec. 4, 6, Bloomfield 7, 8.

**EIGHT BELLS** (New: John F. Byrne, prop.): York, Pa., Dec. 4, Frederick, Md., 5, Harrisburg 6, Frankfort 7, 8.

**E. H. SOTHERN** (Daniel Frohman, mgr.): Providence, R. I., Dec. 3-8.

**PHRIENDS** (Arthur C. Aiston, mgr.): Danville, Ill., Dec. 4, Terre Haute, Ind., 5, Evansville 6, Paducah, Ky., 7, Cairo, Ill., 8, Memphis, Tenn., 10-12, Little Rock, Ark., 13, Hot Springs 14, Paris, Tex., 15, Denison 17, Sherman 18, Dallas 19, 20, Fort Worth 21, 22.

**FAMOUS ROMANCE**: Carlisle, Pa., Dec. 5, Columbia 7, Norristown 8.

**FAUST** (Learock's): Shenandoah, Pa., Dec. 4.

**FANNY DAVENPORT**: New York city, Dec. 10, indefinite.

**FERRIS' COMEDIANS**: Cape Girardeau, Mo., Dec. 3-8, Murphysboro, Ill., 4-8.

**FELIX MORRIS** (Frank Williams, mgr.): Dallas, Tex., Dec. 4, Denison 5, Sherman 6, Fort Worth 7, 8.

**FAST MAIL** (Southern): J. B. Hogan, mgr.: Hastings, Neb., Dec. 4, Kearney 5, Grand Island 6, Beatrice 7, Falls City 8, Horton, Kan., 10, Ottumwa 11, Paola 12, Oklahe 13, Emporia 14, Newton 15, Hutchinson 16, Harper 18, Winfield 19, Arkansas City 20, Oklahoma City, O. T., 21, Guthrie 22.

**FAST MAIL** (Northern): Martin Golden, mgr.: Frankfort, Ind., Dec. 4, Winnamac 5, Pera 6, Kokomo 7, Bluffton 8, Montpelier 10, Hartford City 11, Dunkirk 12, Union City 13, New Castle 14, Rushville 15, Cincinnati 16, 17-22.

**FAUST** (Griffith's): Ed. A. Church, mgr.: Milwaukee, Wis., Dec. 2-9.

**FOR A MILLION** (Jack Ward, bus. mgr.): Mt. Sterling, Ill., Dec. 4, Clayton 5, Colchester 6, Warsaw 7, Canton, Mo., 8, La Belle 10, Edina 11, Barry, Ill., 12, Winchester 13, Louisiana, Mo., 14, Bowling Green 15, Fulton 17, Mexico 18, Montgomery 19, Macon 20, Brookfield 21, Chillicothe 22.

**FINNIGAN'S BALL** (Murray and Mack: Frank T. Merritt, mgr.): Louisville, Ky., Dec. 2-8, Evansville, Ind., 9, Princeton 10, Mattoon, Ill., 11, Peoria 12, Beardstown 13, Hannibal, Mo., 14, Jacksonville, Ill., 15, Belleville 16.

**GAREN GOODS MAN** (W. E. Gorman, act. mgr.): Dayton, O., Dec. 20.

**GUS WILLIAMS**: Norwalk, O., Dec. 3, Lima 6, Huntington, Ind., 7, Kankakee, Ill., 8, Milwaukee, Wis., 9-15, Chicago, Ill., 16-22.

**GRANAN EARLE**: Monticello, Ind., Dec. 2-8.

**GEORGE W. LARSEN**: Mt. Vernon, O., Dec. 4-8, Zanesville 10-15.

**GREAT BROOKLYN HANDICAP** (Aubrey Mittenhall, prop.): Detroit, Mich., Dec. 2-8, Ann Arbor 10, Battle Creek 11, Bay City 12, Saginaw 13, Kalamazoo 14, Fort Wayne, Ind., 15, Cincinnati, O., 16-22.

**HOT TAMBLES** (Conroy and Fox): St. Paul, Minn., Dec. 3-8.

**HUMANITY** (W. A. Brady, mgr.): Boston, Mass., Dec. 17-20.

**HOWARD WALL'S IDEALS**: Tamaqua, Pa., Dec. 3-8.

**HARRIGAN STOCK** (M. W. Hanley, mgr.): New York city, Dec. 10-indefinite.

**HALL AND HART** (James Jay Brady, manager): Philadelphia, Pa., Dec. 2-8.

**Hoss and Hoss** (C. N. Bertram, mgr.): Cincinnati, O., Dec. 2-7.

**HENNESSY LEROY** (Homer Drake, mgr.): Ardmore, I. T., Dec. 3-8, Gainesville, Tex., 6-8, Van Alstyne 10.

**HUNTLEY COMEDY**: Kansas City, Mo., Dec. 3-8, Omaha, Neb., 10-15, Denver, Col., 17-22.

**HERNIE'S SHORE ACRES** (William R. Gross, mgr.): Brooklyn, N. Y., Nov. 19-Dec. 8, Philadelphia, Pa., 10-25.

**IVY LEAF** (John Major, mgr.): New York city, Dec. 3-8, Philadelphia, Pa., 10-15.

**IDA VAN CORTLAND**: West Superior, Wis., Dec. 3-8.

**IN OLD KENTUCKY** (No. 1): Boston, Mass., Oct. 22-indefinite.

**IN OLD KENTUCKY** (No. 2): Charleston, S. C., Dec. 3-8.

**JAMES J. CORBETT** (W. A. Brady, mgr.): Memphis, Tenn., Dec. 6-8.

**JACK COOMBS** (F. A. Brown, mgr.): Clay Centre, Kans., Dec. 7, St. Joseph, Mo., 8, Falls City, Neb., 10, Beatrice 11, Hastings 12, Kearney 13, Grand Island 14, York 15.

**JOSHUA SIMPKINS**: Atlanta, Ga., Dec. 4, 5.

**JOHN L. SULLIVAN**: Detroit, Mich., Dec. 3-8.

**JOHN DREW** (Charles Frohman, mgr.): Philadelphia, Pa., Dec. 2-22.

**JOHN DILLON**: Green Bay, Wis., Dec. 3, Marinette 6, Menominee, Mich., 7, Oconto, Wis., 8.

**JAMES B. MACKIE** (The Side Show): Bradford, Pa., Dec. 4, Hornellsville, N. Y., 5, Elmira 6, Penn Yan 7, Auburn 8, Utica 10, Gloversville 11, Troy 12, Albany 14, 15, New York city 17-22.

**JOSEPH JEFFERSON**: Rochester, N. Y., Dec. 4, Buffalo 5, Detroit, Mich., 6, Columbus, O., 7, Indianapolis, Ind., 8, Nashville, Tenn., 10, 11, Louisville, Ky., 12, 13, Memphis, Tenn., 14, 15, New Orleans, La., 17-22.

**JULIA MARLOWE** (Fred Johnson, mgr.): Milwaukee, Wis., Dec. 3-8, Indianapolis, Ind., 10-15.

**J. C. LEWIS** (Si Plunkard): Erie, Pa., Dec. 4, Sharon 6, New Castle 7, Rochester 8, Wheeling, W. Va., 10-12, East Liverpool, O., 13, Toronto 14, Martin's Ferry 15, Bellaire 17, Moundsville, W. Va., 18, Sistersville 19, Parkersburg 20, Marietta 21, Athens 22.

**JOS. OTT** (Star Gasser): J. F. McDonald, mgr.: Columbus, O., Dec. 3-5.

**JANE** (Eastern): Gustave Frohman, mgr.: South Manchester, Conn., Dec. 4, Willimantic 5, Meriden 6, Burlington, N. J., 8, Wilkes-Barre, Pa., 11, 12, Paterson, N. J., 13-15.

**JOSEPH MURPHY**: Muncie, Ind., Dec. 5, Fort Wayne 6, Aurora, Ill., 7, Racine, Wis., 8.

**JACK AND JILL** (Shaw and Craig): Trinidad, Col., Dec. 4.

**JAMES O'NEILL** (W. F. Connor, mgr.): Jersey City, N. J., Dec. 3-8.

**JAMES YOUNG** (Tragedian): West Point, Miss., Dec. 3, Durant 6, Natchez 7.

**JOHN E. BRENNAN** (Frank W. Lane, mgr.): Philadelphia, Pa., Dec. 3-15.

**J. E. COMERFORD DRAMATIC** (Norman Campbell, mgr.): Claremont, N. H., Dec. 2-3, Newport 6-8.

**J. E. TOOLE** (Louis Egan, mgr.): Fremont, O., Dec. 4, Mansfield 5, North Baltimore 6, Bowling Green 7, Ann Arbor, Mich., 8, Detroit 9-15.

**J. H. WALLACE**: Memphis, Tenn., Dec. 3-5, Nashville 6-8, Louisville, Ky., 10-15, Cleveland, O., 17-22.

**J. K. EMMETT**: Milwaukee, Wis., Dec. 3-8.

**KATIE EMMETT**: Cheyenne, Wyo., Dec. 4, Kearney, Neb., 5, Hastings 6, 7, Lincoln 8, Omaha 10-12.

**KENNEDY'S PLAYERS** (John K. Dickson, mgr.): Ballston Spa, N. Y., Dec. 3-8, Warrensburg 10-15.

**KATH CLARKSON** AND **MADAME JANASCHKE**: Boston, Mass., Dec. 2-8.

**LORE ROONEY** (J. A. Darnaby, mgr.): Dayton, O., Dec. 3-5, Richmond, Ind., 6.

**LYCHUM THEATRE STOCK** (Daniel Frohman, mgr.): New York city, Nov. 20-indefinite.

**LIFE GUARD**: Washington, D. C., Dec. 3-8, Philadelphia, Pa., 10-15, Providence, R. I., 17-22.

**LOST IN NEW YORK**: Kansas City, Mo., Dec. 3-8.

**LITTLE TALKER** (Fred Robbins, mgr.): Lancaster, O., Dec. 4, Steubenville 6, East Liverpool 10, Wheeling, W. Va., 13-15.

**LAND OF THE MIDNIGHT SUN** (A. V. Pearson, mgr.): Chicago, Ill., Dec. 2-22.

**LOST IN EGYPT**: Rockland, Me., Dec. 4, Bath 5, Augusta 6, Waterville 7, Bangor 8, Portland 10.

**LADY WINDHAMMER'S FAN** (Gustave Frohman, mgr.): Independence, Ia., Dec. 5, Dubuque 6, Clinton 7, Cedar Rapids 8, Iowa City 10, Fort Madison 11, Des Moines 12, Lemars 14, Lincoln, Neb., 17, Nebraska City 18, Sedalia, Mo., 19, Nevada 20, Pittsburg 21, Fort Smith, Ark., 22.

**LILIPUTANS** (Rosenfeld Brothers, mgrs.): Philadelphia, Pa., Dec. 3-8.

**LEWIS MORRISON** (E. J. Abram, mgr.): St. Louis, Mo., Dec. 2-8, Owensboro 10, Frankfort 11, Lexington 12, Paris 13.

**LOUIS ALDRICH** (E. J. Abram, mgr.): Philadelphia, Pa., Dec. 3-15.

**MR. AND MRS. KENDAL** (Daniel Frohman, mgr.): Detroit, Mich., Dec. 3-5, Cleveland, O., 6-8, Pittsburgh, Pa., 10-15, Toronto, Ont., 17-19, Rochester, N. Y., 20, Syracuse 21, Utica 22.

**MILTON NOBLES**: Taylor, Tex., Dec. 4, Batrop 5, La Grange 6, Victoria 7, 8, Laredo 12, San Antonio 13, 14.

**MAURICE DREW'S PLAYERS**: Shamokin, Pa., Dec. 3-8.

**MARIE BURROUGHS** (D. A. Bonta, mgr.): Boston, Mass., Dec. 3-8.

**MARSH'S PLAYERS**: Charlotte, N. C., Dec. 10-15, Greenville, S. C., 17-22.

**MAUDE ATKINSON** (Morton and Pennington, mgrs.): Key West, Fla., Nov. 26-Dec. 7, Tampa 9-15.

**MINNIE SHWARD**: Matamoras, N. Y., Dec. 3-8.

**MABEL FAIR** (M. A. Moseley, mgr.): Petersburg, Va., Dec. 3-8, Staunton 10-15.

**MY AUNT BRIDGET** (Mourcel): Paterson, N. J., Dec. 4, 5, Waterville, Conn., 7, Holyoke, Mass., 8, New York city 10-15.

**McFADDEN'S ELOPEMENT** (Davis and Keogh, mgrs.): Louisville, Ky., Dec. 3-8.

**MINNIE LESTER**: Watkins, N. Y., Dec. 3-5, Waverly 6-8.

**MAY VOKES** (Ed. A. Braden, mgr.): Webb City, Mo., Dec. 3-8, Monett 10-12, Aurora 13-15.

**MR. BARNES OF NEW YORK**: Grand Rapids, Mich., Dec. 4, 5.

**MILLIE WHITE FLAG**: New York city, Oct. 8-indefinite.

**MRS. LANGTRY**: Boston, Mass., Dec. 3-8.

**MARIE JANSEN**: Hartford, Conn., Dec. 4, Springfield, Mass., 5, Norwich, Conn., 6, New London 7, Bridgeport 8, Brooklyn, N. Y., 10-15.

**MARIE WAINWRIGHT** (Julian Magnus, mgr.): Chicago, Ill., Dec. 3-8, Vincennes, Ind., 10, Evansville 11, Paducah, Ky., 12, Memphis, Tenn., 13-15, Little Rock, Ark., 17, 18.

**MAUDE HILLMAN** (W. G. Snelling, mgr.): Schenectady, N. Y., Dec. 3-8, North Adams, Mass., 10-15.

**MRS. POTTER-KYLE RELEW** (Myron R. Rice, mgr.): New Orleans, La., Dec. 2-15, Galveston, Tex., 17, 18, Houston 19, Austin 20, San Antonio 21, 22.

**NAT GOODWIN** (George J. Appleton, mgr.): Atchison, Kans., Dec. 4, St. Joseph, Mo., 5, Kansas City 6-8, St. Louis 10-15.

**NEW SOUTH** (W. A. Brady, mgr.): Brooklyn, N. Y., Dec. 3-8.

**NEVILLE** (Mme. and Augustin): Cleveland, O., Dec. 3-8, Philadelphia 10-15, Brooklyn, N. Y., 17-22.

**NEW DOMINION**: Rochester, N. Y., Dec. 3-8.

**NELLIE McHENRY** (James B. Delcher, bus. mgr.): Pittsburg, Pa., Dec. 3-8, Chicago, Ill., 9-20.

**ORPHANS OF NEW YORK** (N. S. Wood): St. Louis, Mo., Dec. 3-8, Chicago, Ill., 9-20.

**OLIVER TWIST**: Augusta, Me., Dec. 5, Togus 6, Lewiston 7, Bath 8, Rockland 10, Portland 11, Lawrence 12.

**OH, WHAT A NIGHT!** (Charles J. Lederer): Connellsville, Ind., Dec. 4, Montpelier 5, New Castle 6, Alexandria 7, Bellwood 8, Chicago, Ill., 10-15, Milwaukee, Wis., 17-22.

**OTIS SKINNER** (J. J. Buckley, mgr.): Memphis, Tenn., Dec. 3-8, Atlanta, Ga., 6, Savannah 7, Charleston, S. C., 8, Wilmington, N. C., 9, Raleigh 10, Norfolk, Va., 11, 12, Richmond 13, 14, Pittsburgh, Pa., 17-22.

**ON THE MISSISSIPPI** (Davis and Keogh, mgrs.): Chicago, Ill., Dec. 3-15.

**OLD GLORY** (W. A. Brady, mgr.): New York city, Dec. 3-8.

**ON THE BOWERY** (Davis and Keogh, mgrs.): Toledo, O., Dec. 3-8, Louisville, Ky., 10-15, Cincinnati, O., 17-22.

## TELEGRAM FROM LIVADIA.

## LIVADIA



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14 West 25th Street, New York City.

A FEW OPEN DATES THIS SEASON. WEEK STANDS ONLY.

Rochester 11, Fairhault 13, Northfield 14, Stillwater 15, Minneapolis 17-19, St. Paul 20-22.  
NASHVILLE STUDENTS: Oregon, Mo., Dec. 6, Savannah 7.  
PAULINE HALL OPERA (George B. McCallan, mgr.): Chicago, Ill., Dec. 3-4.  
PRINCESS BONNIE (Willard Spencer, mgr.): Boston, Mass., Dec. 3-22.  
ROX ROY (F. C. Whitney, mgr.): New York City Oct. 29-indefinite.  
**ROBIN HOOD OPERA** (Barnabee and MacDonald, props.): Norfolk, Va., Dec. 3-5, Richmond 6-8, Washington, D. C., 10-15.  
RICKETT'S THOUROUGHS: Three Rivers, Mich., Dec. 5, Logansport, Ind., 6, Indianapolis 10-12, Joliet, Ill., 13, Rockford 14, Madison, Wis., 15.  
SMH (A. V. Pearson, mgr.): Nashville, Tenn., Dec. 3-8.  
SPIDER AND FLY (Western): Dayton, O., Dec. 4, Troy 5, Sidney 6, Union City 7, Piqua 8.  
SANDFORD SISTERS: Ocala, Fla., Dec. 7, 8.  
SCHUBERT SYMPHONY CLUB (E. H. Purcell, mgr.): Summit, S. C., Dec. 5, Burlington 4, Wilmington 7, Florence 8, Georgetown 10, Charleston 11, Beaufort 12, Summerville 13, Orangeburg 14, Aiken 15, Augusta, Ga., 17.  
SOUSA'S BAND (D. Blakeley, mgr.): Jersey City, N. J., Dec. 5, Orange 6, New Brunswick 7, Brooklyn, N. Y., 8, Reading, Pa., 10, York 11, Washington, D. C., 12, Baltimore, Md., 13, Philadelphia, Pa., 14, 15, Brooklyn, N. Y., 16.  
SOUTHERN (Edwin Warner, bus. mgr.): Montreal, P. Q., Dec. 3-8.  
TAVARY GRAND ENGLISH OPERA (Charles Pratt, mgr.): Duluth, Minn., Dec., 3-5, Omaha, Neb., 6-8.  
THOMAS Q. SHARROCK (W. F. Falk, mgr.): Ft. Smith, Ark., Dec. 4, Little Rock 5, Memphis, Tenn., 6-8, Springfield, Mo., 10, Sedalia 11, St. Joseph, Mo., 12, Lincoln, Neb., 13, Sioux City, Ia., 14, Marshalltown 15.  
THE PASSING SHOW (Canary and Lederer, mgrs.): Rochester, N. Y., Dec. 5, 6, Buffalo 7, 8, Cleveland, O., 10-12, Detroit, Mich., 13-15, Toledo, O., 17, South Bend, Ind., 18, Racine, Wis., 19, Madison 20, Duluth, Minn., 21, 22.  
WANG (D. W. Truss and Co., mgrs.): Buffalo, N. Y., Dec. 4, Toronto, Ont., 10-12, Hamilton 13, London 14, St. Thomas 15.  
WILKIN OPERA: Buffalo, N. Y., Dec. 3-8.

### MINNIEHILL

AL. G. FIELD'S: Decatur, Ill., Dec. 4, Lafayette, Ind., 5, Logansport 6, Terre Haute 7, Indianapolis 8, Muncie 10, Richmond 11, Hamilton, O., 12, Xenia 13, Urbana 14, Springfield 15.  
BOYD'S: Dalton, Ga., Dec. 6, Dayton, Tenn., 7, Tallahassee 10, Lebanon 11.  
BARLOW BROTHERS: Temple, Tex., Dec. 4, Waco 7, Taylor 8, Cameron 10, Hillsboro 14, Waxahatchie 15, McKinney 17, Dennison 18, Gainesville 19, Honey Grove 20, Ladonia 21, Paris 22.  
COMSTOCK'S: New York City Oct. 1-indefinite.  
GOFFON'S (Charles H. Larkin, mgr.): Cortland, N. Y., Dec. 4.  
HAWLEY'S (J. H. Hawley, mgr.): San Francisco, Cal., Nov. 29-indefinite.  
H. HENRY'S: Mt. Sterling, Ky., Dec. 6, Paris 7, Cynthia 8, Marysville 10, Bowling Green 17, Henderson 20.  
VARELAND'S (T. D. Middaugh, mgr.): Buckhannon, W. Va., Dec. 5, Grafton 6, Fairmont 7, Mannington 8, Mountsville 10, Bellaire, O., 11, Martins Ferry 12, Rochester, Pa., 13, Wellsville, O., 14, Steubenville 15, Will E. C. HANSEN: Madison, Fla., Dec. 5, Fernandina 6, Lake City 7, Gainesville 10, Ocala 11, Key West 17-19.

### VARIETY AND BURLESQUE

AUSTIN'S: Brooklyn, N. Y., Dec. 3-8.  
BOB-FITZSIMMONS: Cincinnati, O., Dec. 3-8.  
CITY SPORTS: Cleveland, O., Dec. 3-8.  
CAROLE BURLESQUE (Sam T. Jack, mgr.): Newark, N. J., Dec. 3-8, Baltimore, Md., 10-15, Washington, D. C., 17-22.  
FRED. WALDMAN: Pittsburgh, Pa., Dec. 3-8.  
FRENCH FOLLY: Paterson, N. J., Dec. 3-8.  
GEORGE FOLLY: Syracuse, N. Y., Dec. 6-8, Binghamton 10, Oswego 11, Danville, Pa., 12, Shamokin 13, Mt. Carmel 14, Pottsville 15, Philadelphia 17-22.  
**GUS HILL'S NOVELTIES** (Gus Hill, prop.): New York City Dec. 3-8, Albany, N. Y., 10-12, Schenectady 13, Kingston 14, Poughkeepsie 15, Harlem 17-22.  
HOPKINS TRANS-OCEANIC: (Pittsburg, Pa., Dec. 3-8.  
HARRY WILLIAMS' OWNS: Philadelphia, Pa., Dec. 3-8.  
HARRY WILLIAMS' MEADOWS: Cincinnati, O., Dec. 3-8.  
IRWIN BROTHERS: Baltimore, Md., Dec. 3-8.  
JACK EVERHART: Arkansas City, Kans., Dec. 5, Wichita 6, Wichita 7, Newton 8.  
JOHN F. FIELDS: Chicago, Ill., Nov. 26-Dec. 8.  
LEONARD BROTHERS: Waynesburg, Pa., Dec. 3-8.  
LOTTIE COLLINS: Buffalo, N. Y., Dec. 3-5, Detroit, Mich., 7, 8.  
LILLY CLAY: New York City Dec. 3-15.  
MAY HOWARD: Indianapolis, Ind., Dec. 3-8.  
NIGHT OWLS: Baltimore, Md., Dec. 3-8.  
**NEW YORK STARS** (Gus Hill, prop. and mgr.): Chicago, Ill., Nov. 26-Dec. 8, Elkhart, Ind., 10, Fort Wayne 11, Toledo, O., 12-15, Detroit, Mich., 17-22.  
RICE AND BARTON'S COMEDIANS: Boston, Mass., Dec. 3-8.  
RENTZ-SANTLEY: Providence, R. I., Dec. 3-8.  
RUSSELL BROTHERS: Buffalo, N. Y., Dec. 3-8.  
SAM DIVERRE: St. Louis, Mo., Dec. 3-8.  
SEITON'S: Albany, N. Y., Dec. 3-8.  
SOUTH BEFORE THE WAR: Rochester, N. Y., Dec. 6-8.  
TISSE'S LIVING PICTURES: Freeport, Ill., Dec. 4, Dubuque, Ia., 5, Cedar Rapids 6, Iowa City 8.  
VIVIAN DE MONTRE: Milwaukee, Wis., Dec. 3-8.  
WEBER AND FIELD: New York City Dec. 3-8, Harlem 10-15, Syracuse 17-20.  
WATSON SISTERS: Louisville, Ky., Dec. 3-8.

### MISCELLANEOUS

CHARLES E. HAMILTON: Portland, Ore., Dec. 6-8.  
COOPER AND SMITH'S CIRCUS: Leland, La., Dec. 3, Oakley 4.  
DAVID CHRISTIE MURRAY (Lectures): New York City Dec. 4, 5, Brooklyn 6.  
DONALD DOWNER (Illustrated Travels: Frank P. Muller, mgr.): Guthrie, O. T., Dec. 3, 4, El Reno 7, 8.  
ELI PERKINS: Menominee, Mich., Dec. 7, Mankato, Minn., 10, Mapleton 11, Alido, Ill., 13, Kirkwood 14, La Salle 15.  
ELIASON (Mormon Wizard: George W. Williams, mgr.): Salda, Col., Dec. 5, Florence 6, Cripple Creek 7, Pueblo 8, Colorado Springs 10, Denver 16.  
HANSBURN A. WILLIAMS: Wabash, Ind., Dec. 4, Goshen 5, Fort Wayne 7, Chicago, Ill., 8, Grand Haven, Mich., 11, Benton Harbor 12, Elkhart, Ind., 13, Butler, Pa., 14, New Castle 17, Sharon 18, Greenville 19, Salem, O., 20.  
HAGBURN'S TRAINED ANIMALS: Baltimore, Md., Dec. 3-8.  
HERMANN: Pittsburg, Pa., Dec. 3-8.  
KELLAR (Dudley McAdow, bus. mgr.): Richmond, Ind., Dec. 4, Dayton, O., 5, Columbus 6-8.  
MRS. GEN. TOM THURM: New Orleans, La., Dec. 17-22.  
PROFESSOR DRYNOIS: Muskegon, Mich., Dec. 2-8.  
POWELL: Wheeling, W. Va., Dec. 8.  
PROP. W. M. SHIRMAN: Beloit, Wis., Dec. 6, 7, Belvidere, Ill., 8.  
ROYAL ENTERTAINERS: London, Ont., Dec. 8, Goderich 12, Kincardine 13, Wingham 14, Walton 18, Owen Sound 22.  
SYLVAN A. LEE (Mesmerist: Thomas F. Adkin, mgr.): St. Louis, Mo., Dec. 3-8, Belleville, Ill., 10-22.  
VERNELO: Galveston, Tex., Dec. 3-8.  
WELLS' WONDERLAND: Pensacola, Fla., Nov. 26-Dec. 6.  
W. H. HARRIS' CIRCUS: Archer, Fla., Dec. 6, Waldo 7, Citra 8.  
WALTER L. MAIR'S CIRCUS: Greenville, Ala., Dec. 8.

### OPEN TIME.

[This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres," and "Managers' Directory" Departments.]

ATLANTIC, Ia.: Atlantic Opera House, Dec. 17 to 22, 25 to Jan. 5, 26 to Feb. 2.  
ATHENS, TENN.: New Opera House, Dec. 1 to 31, Jan. 10 to 31.  
ALEXANDRIA, IND.: Alexandria Opera House, Dec. 16 to 31 Jan. 7 to 31.  
AURORA, ILL.: Aurora Opera House, Dec. 8 to 26, 28, 30 to Jan. 3, 8 to 14, 16 to 18, 20 to 23, 25 to 28, Feb. 1, 7, 9 to 15.  
BRISTOL, VA., and TRNN.: Harmeling Opera House, Dec. 10, 17, 24, 31.  
EASTON, Pa.: Able Opera House, Dec. 17 to 31.  
FISHKILL-ON-HUDSON, N. Y.: Dec. 6-12.  
HARTFORD, CONN.: Proctor's Opera House, Dec. 8, 11, 14, 17, 18, 24, 26, 28, Jan. 3, 4, 5, 7, 9, 21-26, Feb. 1, 4, 6-12, 19, 23.  
HASTINGS, Pa.: Hastings Opera House, Dec. 6-21, Jan. 1-18.  
KEY WEST, FLA.: San Carlos Opera House, Dec. 16, 23, 31.  
MAHANNOY CITY, Pa.: Opera House, Dec., and Jan. MOUNT STERLING, KY.: Grand Opera House, Dec. 15-30, Jan. 1-5, 21-31, Feb. 8, 9, 11, 18-29.

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## MATTERS OF FACT.

May Merrick, leading support of Marie Jansen, is considering offers for next year from several well-known managers. She has the option of the leading character in a new drama written by a successful playwright. Miss Merrick is remembered for her work in the principal part in *The Two Sisters* for five successive seasons. She is an attractive blonde, and is recognized as one of the best dressed leading women of the stage.

The largest audiences of the season attended performances on Thanksgiving Day at the New Grand Opera House and the Hyperion Theatre, New Haven. Many were turned away, and the audiences were the largest in the history of Manager Bunnell's management. At the Hyperion a crowd assembled immediately after the matinee performance, and at both houses the doors for the evening performances were opened before seven o'clock. Mr. Bunnell's efforts as an amusement caterer are quite evidently appreciated in New Haven and suburban towns.

Jacob Litt was so favorably impressed with the success of *Shaft No. 2*, which played over his circuit, that he at once opened negotiations for the play, resulting in its purchase by him. He will assume control of the piece next Monday, and will put it out with a greatly strengthened cast. The printing will be done by the Strobridge Company.

Christmas is open at the Lynn Theatre, Lynn, Mass., one of the best one-night stands in New England. Dodge and Harrison are the managers.

Eva Selbie has been engaged to play *Jacqueline* in Maine and Georgia.

Good open time, including Christmas week, can be had at the East End Theatre, Pittsburg, Pa., by addressing Manager E. D. Wilt.

Walter B. Woodall has just returned to the city, and is open to good offers.

J. F. West, manager Academy of Music, Haverhill, Mass., has Christmas Day open.

Watty Hydes, who has been the musical director for the Kimball Opera company, is at liberty. He may be addressed at 286 West Forty-first Street.

The management of the Altmeyer Theatre at McKeesport, Pa., having canceled their Christmas attraction, would like to hear from a good company. Address R. B. Beane.

Filiberto Marchetti, for four seasons ballet master for David Henderson's company, is at liberty.

J. P. Clarke and Emma Whittle, well versed in repertoire, are open to engagement. They can be addressed at 215 West Nineteenth Street.

Mme. S. Randolph has made costumes for many professional this season.

Among the many new organizations which started out this season, *A Ride for Life* has been successful. It is now booking for '95 and '96, and has return dates in many cities. A number of additions have been made to the company and new effects were recently added. The management has been obliged to refuse offers from managers of one-night stands on account of the magnitude and expense of the production. Several week stands are still open this season and can be secured by addressing Eugene Robinson, 14 West Twenty-seventh Street.

The Ninth Street Opera House at Kansas City is one of the best paying theatres in the West. Manager H. D. Clark is popular with the management of traveling organizations, while Joe Spears is an equal favorite with the advance guard. Weeks of Jan. 6 and 13 are open at this house.

L. P. Hicks left last Friday to join the Alabama company to resume his old part of *Squire Tucker*, in which he was so successful last season.

Christmas and New Year have not been filled at Manager William Foster's Opera House and Grand Opera House at Des Moines, Ia.

A manager with an established reputation is wanted by "X," care this office, to direct tour of a successful play.

A good farce-comedy can secure a good date New Year's week, at the Fountain Square Theatre, Cincinnati, O., by applying to M. C. Anderson.

James B. Gentry is at liberty. His address is 31 West Twenty-sixth Street.

A first-class attraction is wanted for the *Urborg* benefit to be given at Chatterton's Opera House, Springfield, Ill., during March or April of next year.

Thomas Lowden, who was the principal comedian with the Mendelssohn Opera company, invites offers for opera, comedy, or burlesque.

Some good and desirable time can be secured at the Lowell Opera House, Lowell, Mass., Christmas and New Year are also open at this house.

W. J. Fielding, who has been connected for a couple of seasons with the *Fanny Rice* company in a managerial capacity, will be at liberty after Dec. 12 to accept engagements on an advance or manager.

Persons and Jennings will book on sharing terms or certainly a good attraction for Christmas, which is open at the Park City Theatre, Bridgeport.

Charles T. Ellis, who is always a favorite holiday attraction, has his Christmas date open. Same can be secured by addressing Archie Ellis at Gaiety Theatre, Brooklyn.

## DATES AHEAD.

[Received too late for classification.]

A CRAZY LOT (J. C. Davis, mgr.): Danville, N. Y., Dec. 6, Mt. Morris 7, Rochester 10-15.

BESSIE BOWEN (Playmaster; Paul C. Bieme, mgr.): Stevens Point, Wis., Dec. 4, Onkash 5, Waukesha 6, Madison 7, Milwaukee 8.

CHARLES T. ELLIS (Archie H. Ellis, mgr.): Brooklyn, N. Y., Dec. 3-8, Paterson, N. J., 10-12, Plainfield 13, New Brunswick 14, Trenton 15, Philadelphia, Pa., 17-22.

KATIE PUTNAM: Regina, Man., Dec. 3-5, Medicine Rock, Mont., 6-8, Calgary 10-15.

KATIE PUTNAM (Summers and De Vere, mgrs.): Bellefonte, Pa., Dec. 4, Huntingdon 5, Tyrone 6, DuBois 7, Union City 10, Corry 11.

PRICK'S BAD BOY (No. 1): Ann Arbor, Mich., Dec. 12, Adrian 13, Hudson 14, Wyandotte 15, Detroit 16-22.

THE COAST GUARD (S. W. Coombs, prop.): Philadelphia, Pa., Dec. 10-15, Jersey City, N. J., 17-22.

THE GUY RATTENBURY (No. 2; Charles Frohman, mgr.): Auburn, N. Y., Dec. 5, Lyons 6, Lockport 7, Dunkirk 8.

THE NEW BOY (Western; Charles Frohman, mgr.): Fresno, Cal., Dec. 5, Los Angeles 6-8, San Diego 10, Riverside 11, San Bernardino 12, Santa Barbara 13, Bakersfield 14, Visalia 17, San Jose 18, Santa Cruz 19, Santa Rosa 20.

THE STOWAWAY: New York city Dec. 3-8.

UNCLE TOM'S CABIN (Davis' Western): Marshalltown, Ia., Dec. 4, Fort Dodge 12, Boone 13, Des Moines 15, Ottumwa 16, Burlington 22.

## Married.

BLANCHARD-FISHERO.—Ben S. Blanchard and Ella Fishers, at Crawfordsville, Ind., on Nov. 24.

DAVIS-LARRABEE.—Harland C. Davis and Edith Larrabee, at Boston, on Nov. 27.

JANSON-MOORE.—J. Melville Janson and Mrs. E. Minnie Moore, on Nov. 19.

PAINTER-LEGGER.—John Painter and Athelin Legger, at Kenton, O., on Nov. 26.

RAY-MANLON.—John E. Ray and Frances Louisa Clara Manlon, in New York, on Nov. 28.

## Died.

BUGBEE.—Samuel Bugbee (Sam Charles), in Chicago, on Nov. 21, aged 46.

LEARY.—W. R. Leary, in New York, on Nov. 30, of heart disease, aged 35.

NASH.—At Fairfield, Conn., on Nov. 28, Kate Nash.

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